



# SPECTRUM III

*The Best in Contemporary Fantastic Art*

THIRD ANNUAL COLLECTION EDITED BY  
**CATHY BURNETT & ARNIE FENNER**  
with JIM LOEHR



# *Spectrum III*

Edited By  
**Cathy Burnett & Arnie Fenner**  
with Jim Loehr

Heroes and villains, monsters and angels, astronauts and aliens and everything in between burst to vibrant, colorful life within the pages of *Spectrum 3, The Third Annual Collection of the Best in Contemporary Fantastic Art*.

Selected by a blue-ribbon jury of artists, designers, and art directors, *Spectrum 3* follows upon the heels of its Locus and Chesley awards-winning and Hugo award-nominated previous volumes with an exciting array of magnificent work by the world's leading creators.

Featuring nearly 250 drawings, paintings, and sculptures by over 100 artists, *Spectrum* has become one of the most anticipated books of the year for aficionados of fantastic art. New to this year's edition are an illustrated "Year in Review" which charts the highlights of the field and a section devoted to 3-D creations. Readers will also find the winners of the Association of Science fiction & Fantasy Artists' annual Chesley Awards along with *Spectrum's* recognition of its second Grand Master Award recipient Don Ivan Punchatz.

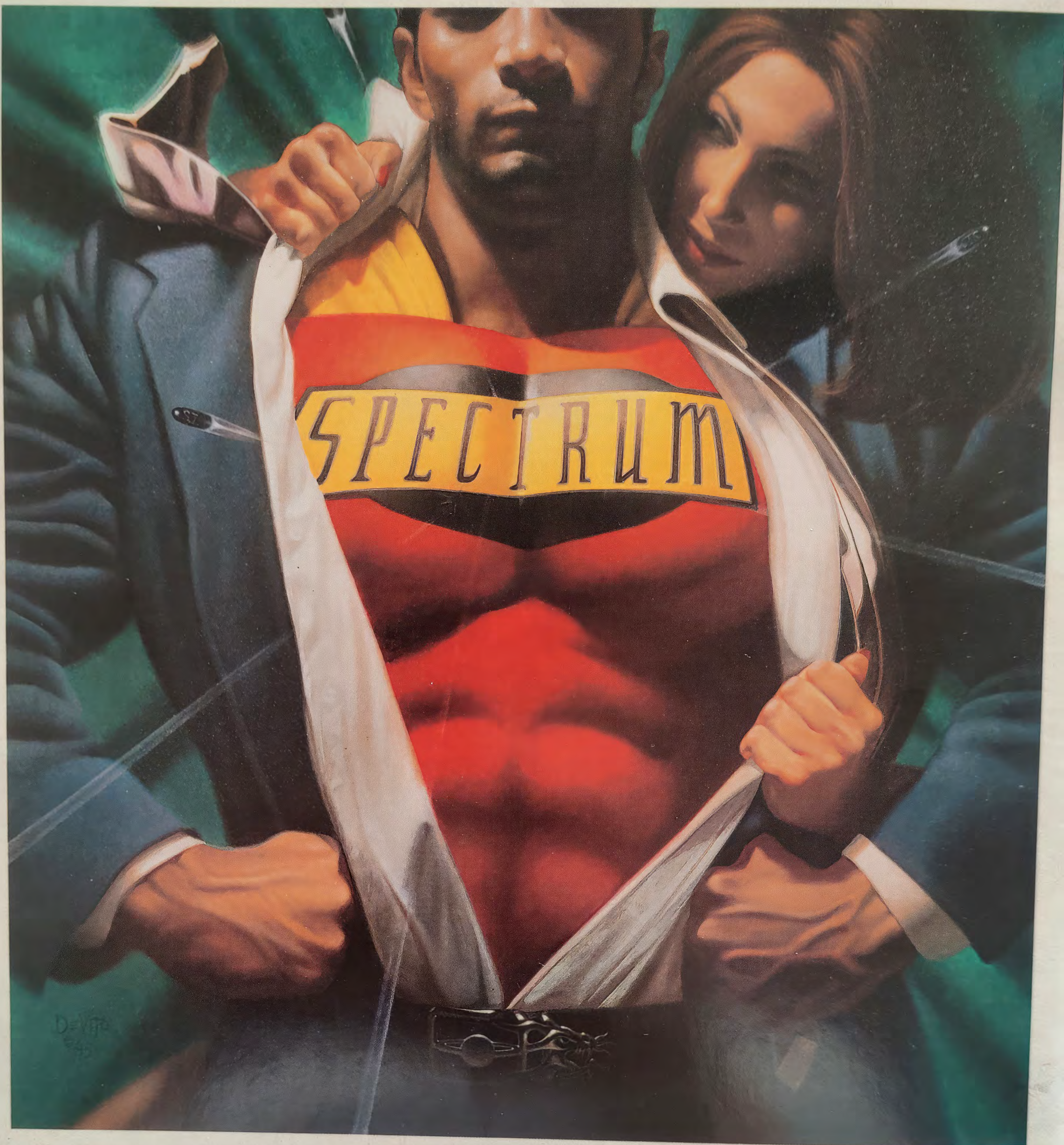
If you want to explore other worlds and altered realities, places that never were and futures that might be, you'll need a guidebook.

This is it.



*Spectrum III*





*Spectrum 1995*

*Call for Entries Poster*

*Painting & concept: JOSEPH DeVITO*

*art director/designer: Arnie Fenner*

*medium: oil on board*

*size: 16"x20"*

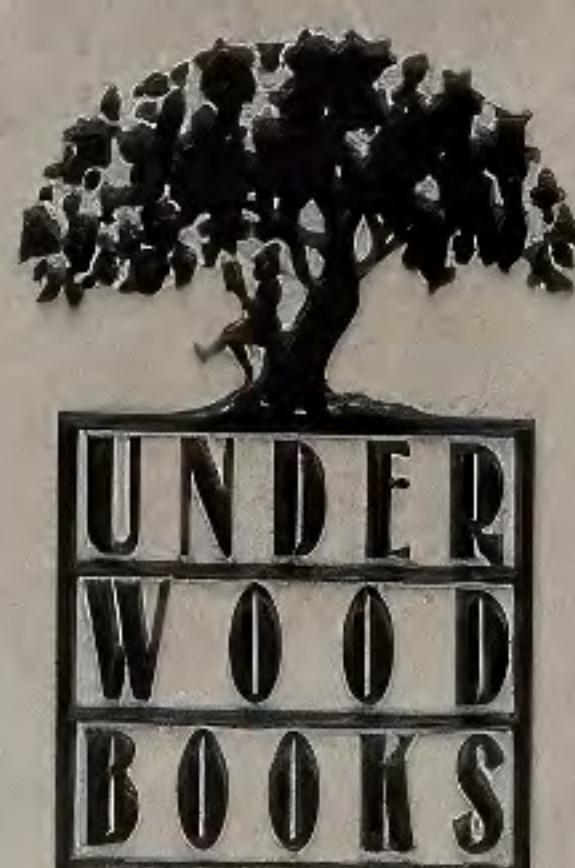


# *Spectrum III*

The Best in Contemporary  
Fantastic Art

*T h i r d   A n n u a l   C o l l e c t i o n*

Edited By  
**Cathy Burnett & Arnie Fenner**  
*with Jim Loehr*



Grass Valley, CA  
1996



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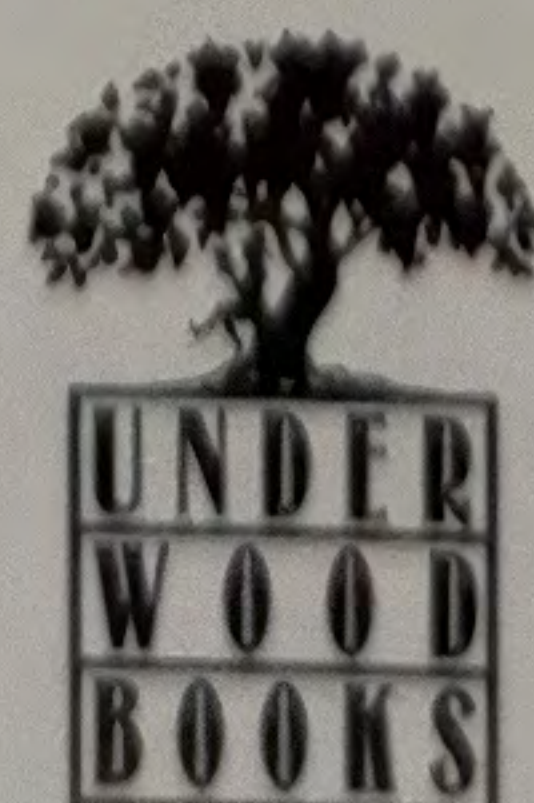
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Special thanks to Rick Berry for his continued support and enthusiasm.

*Dedicated to the memory of*  
**GEORGE W. FENNER**  
*1922—1995*

Recipient of 3 Bronze Stars for valor  
during the Battle of the Bulge.  
Computer banking pioneer.  
Scoutmaster.  
Community leader.  
Loving husband of 51 years.  
Doting grandfather.  
A man anyone would be proud to call "Dad."

I was fortunate that he was mine.  
A.F.



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TIM UNDERWOOD / PUBLISHER



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## CHAIRMAN'S MESSAGE

Cathy Burnett, Arnie Fenner  
& Jim Loehr



Cathy Burnett & Arnie Fenner



Jim Loehr

### BOARD OF DIRECTORS

Cathy Burnett

Arnie Fenner

Jim Loehr

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Leo & Diane Dillon

Michael Whelan

We like to think of each volume of *Spectrum* as a multi-faceted time-capsule that future readers can delve into as a reference guide to the ongoing evolution of fantastic art and the people who create it.

The additions and changes to this third collection are meant to build upon that perception.

The volume of dimensional entries to this year's competition and the unique sensibility of creating 3-D work warranted the separate category you'll discover in the pages ahead. Whereas the "Year in Review" is more of an experiment: it's not an easy task to track trends and highlights of a field as broad and varied as fantastic art and its inclusion in future volumes will depend on how close it comes to achieving its goals. We are also planning on instituting a "Hall of Fame" next year.

Some readers and critics have raised the question as to how work is selected for the *Spectrum* annuals. Or, more directly, "How can this be a 'best of the year' compendium if *fill-in-your-favorite-artist's-name-here* isn't included?"

The field of fantastic art is so incredibly large and diverse that it is virtually impossible for any editor or group of editors to see even close to a majority of the work produced each year—despite intent and diligence something of value would inevitably be overlooked. And even if that approach were taken, the logistics of tracking down usually uncredited artists' addresses and finding out if they wanted to be a part of this book would be a time-consuming nightmare.

The *Spectrum* call-for-entries competition wasn't established to pit talents against each other; rather, it was the only way that we could insure that a jury of creatives had the broadest selection from which to choose and that the artists participate because they *want* to be a part of the process. The rotation of judges each year helps to promote diversity and our attempts to reach an ever-increasing range of creatives, both in the U.S. and abroad, is evidence of our desire to see this project grow. For some there will be disappointments: not everyone who submits work will have it accepted, regardless of status, popularity, or financial success. Likewise, there will always be some artists who choose not to participate and might seem conspicuous by their absence. Hopefully time will change their minds.

But as we've stated from the beginning, reputations and politics don't enter into the equation for *Spectrum*: quality will always be the criterion for inclusion in these annuals.

If that doesn't constitute a subtitle of "year's best", then nothing will.

Our thanks to the creative community for their continued support, to the jury for the arduous task of selecting work for this annual, and to the book-buyers who have enthusiastically embraced this series. With your help we'll be around for quite some time.

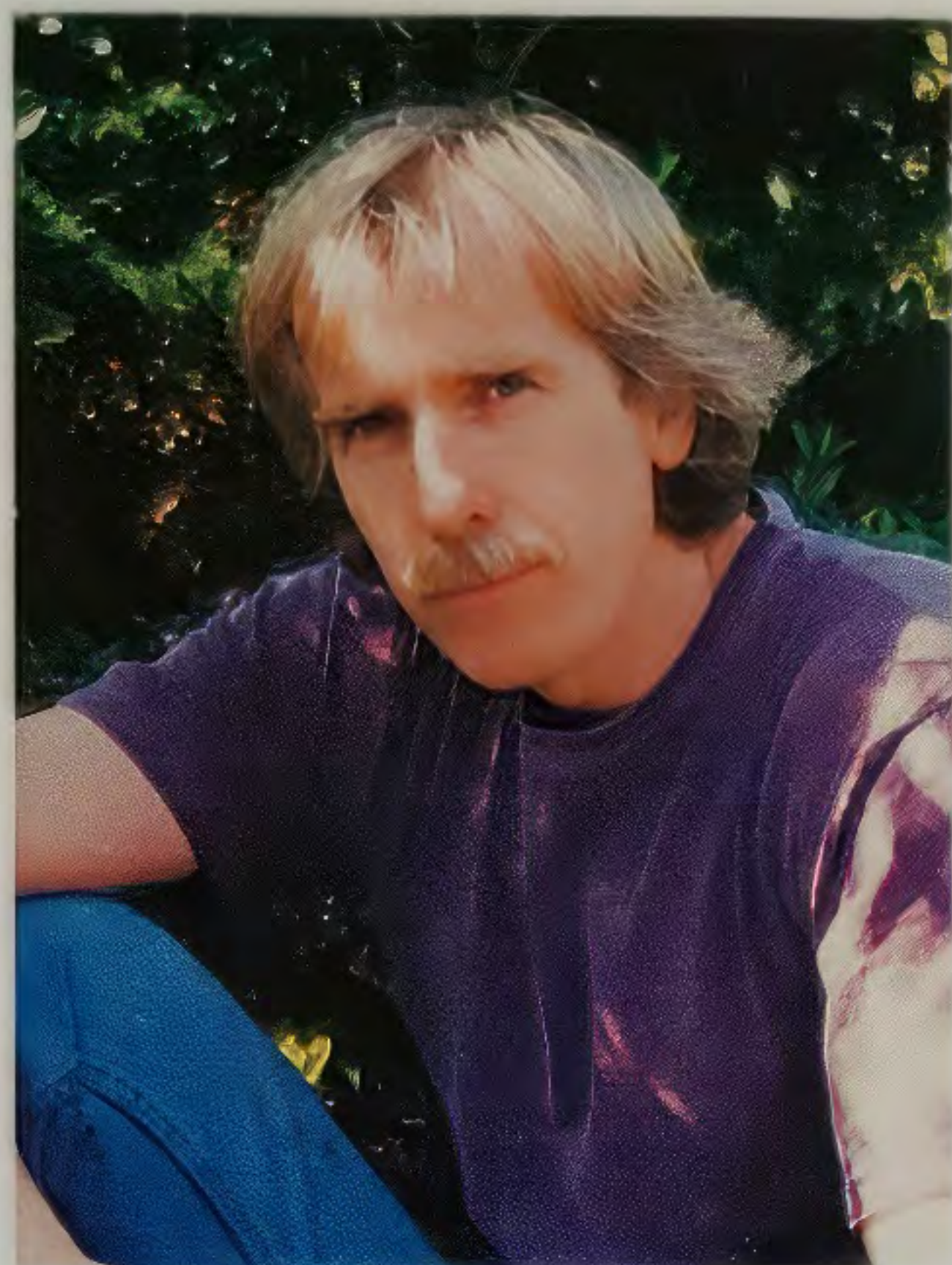
*Only through art can we emerge from ourselves  
and know what another person sees.*

MARCEL PROUST

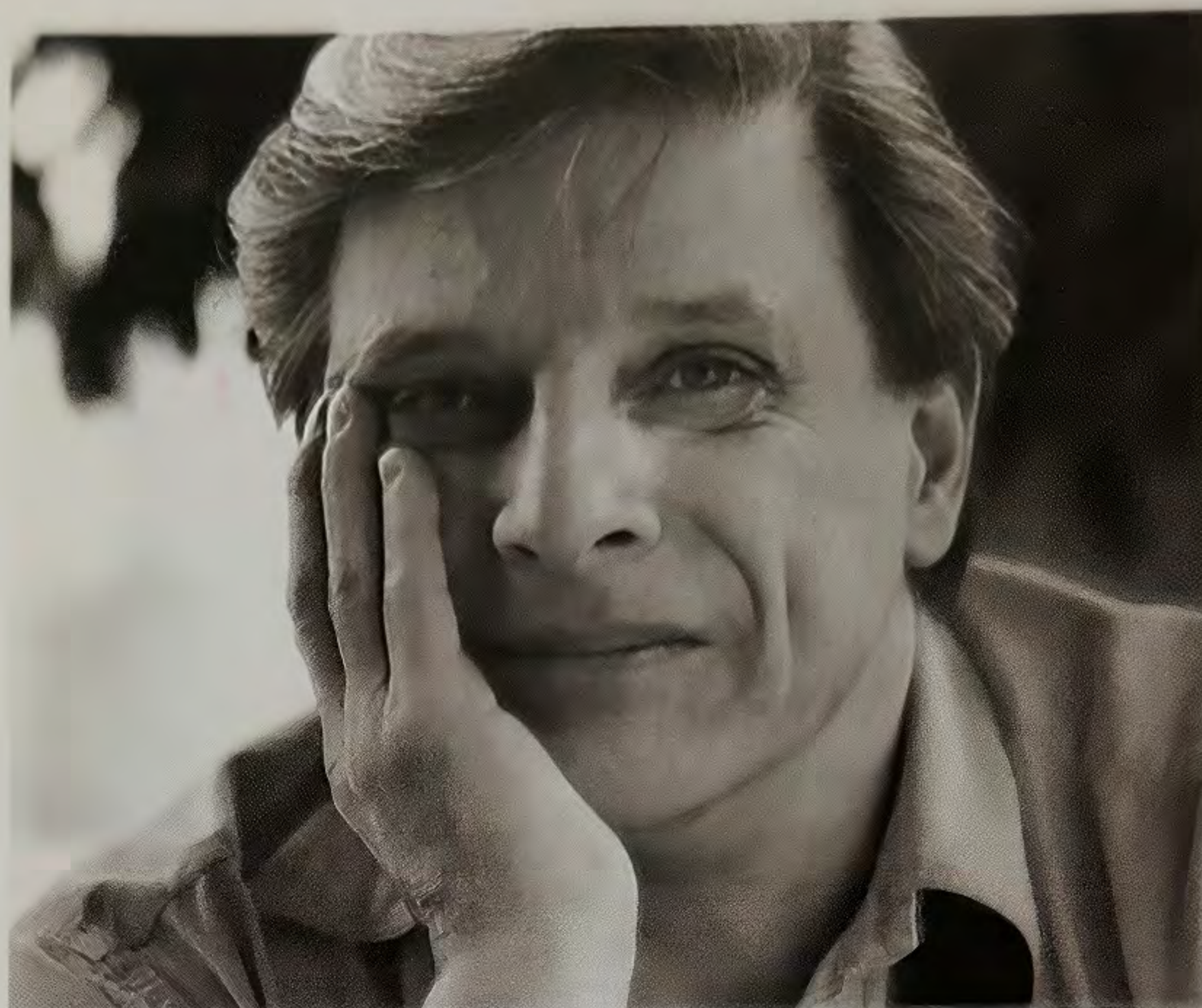


THE SPECTRUM JURY

Gary Ruddell  
artist

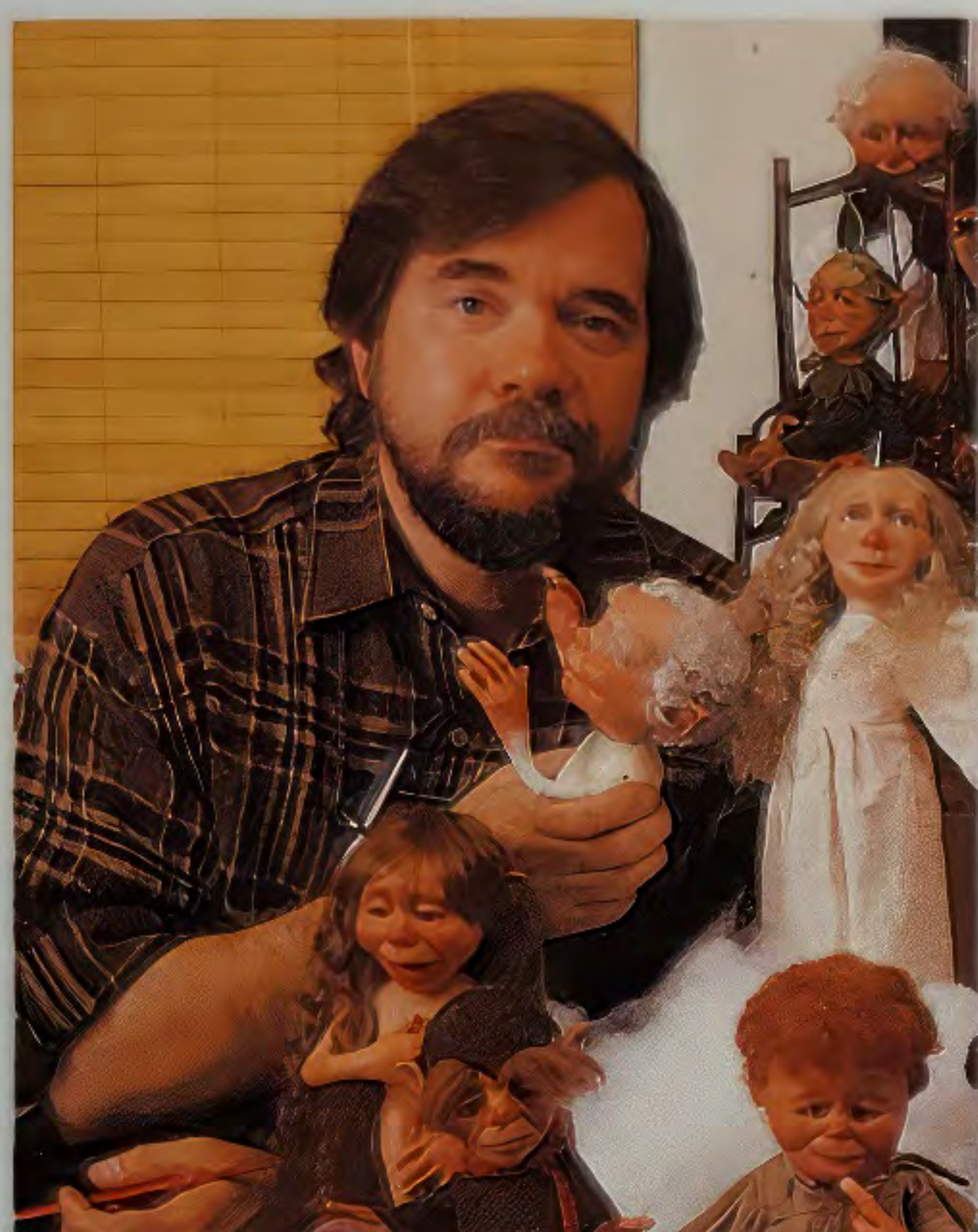


Harlan Ellison  
writer/designer



Photograph: Christer Akerberg/Sweden

Bill Nelson  
artist

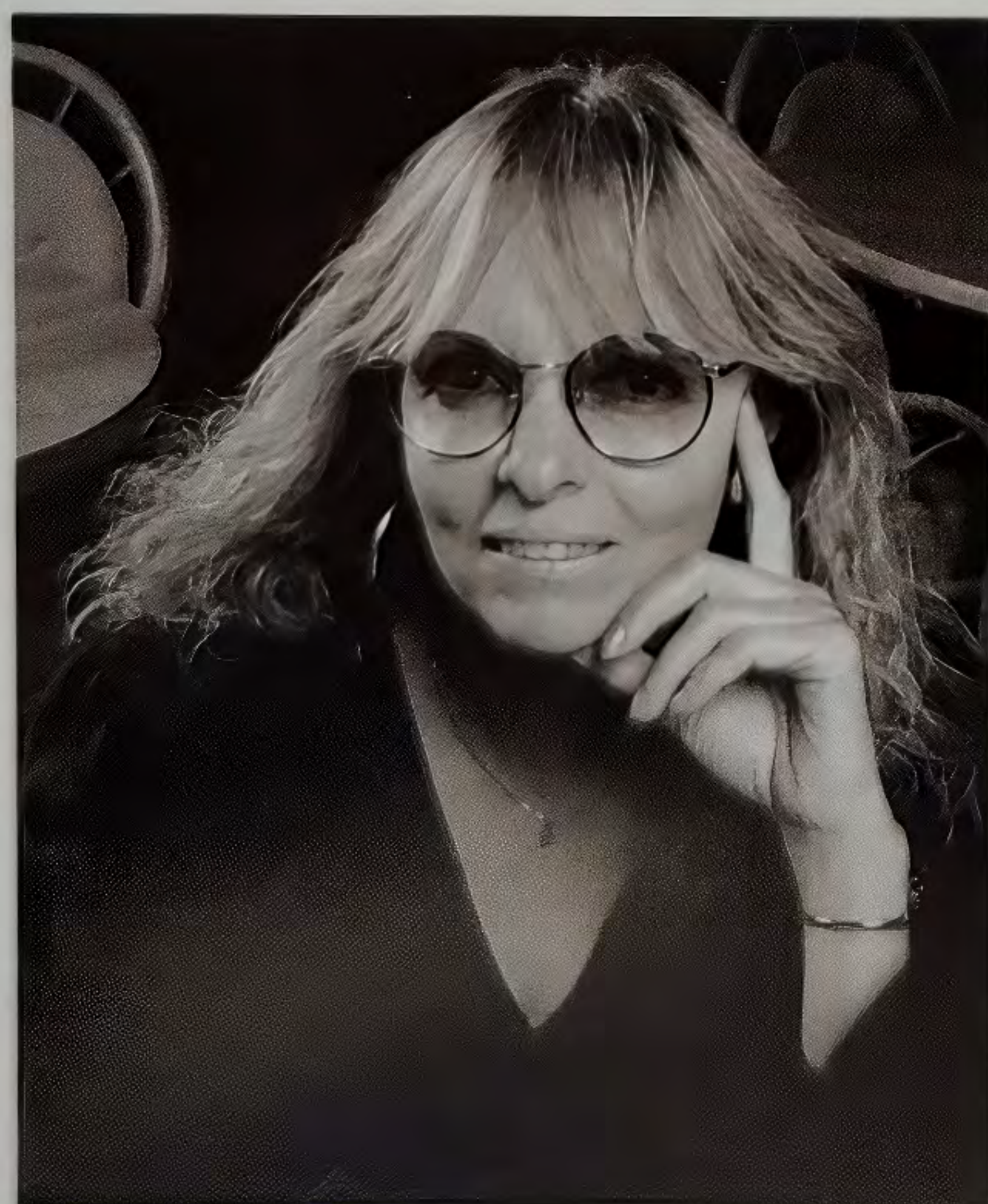


Mike Mignola  
artist

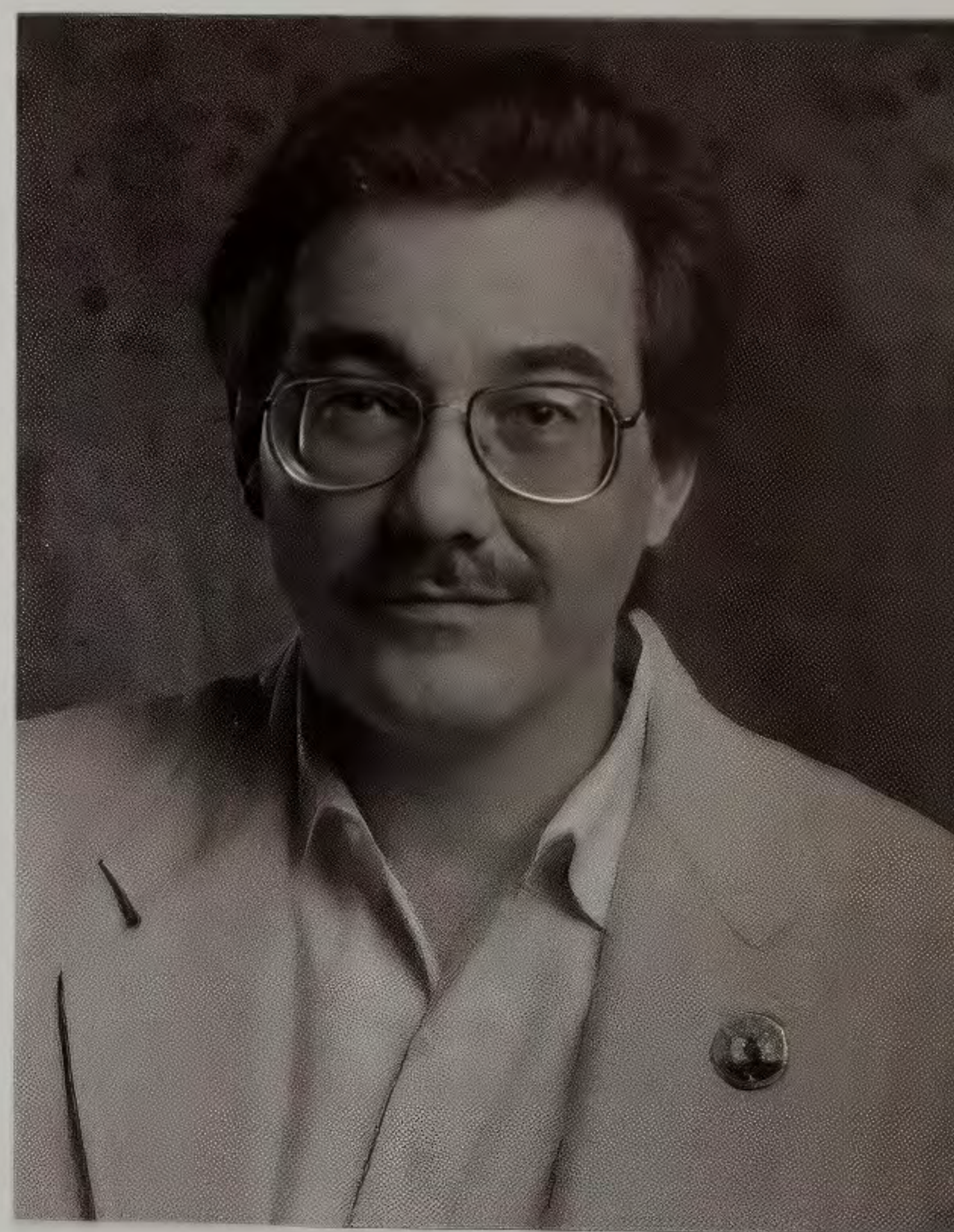


Terri Czeczko  
art director:  
Asimov's SF Magazine  
& Analog

Jill Bauman  
artist/artists' representative



Denis Kitchen  
artist/publisher: Kitchen Sink Press









*Spectrum*

GRAND MASTER AWARD

## DON IVAN PUNCHATZ

To understand Don Ivan Punchatz, picture him as an artistic chameleon, someone who is able to smoothly change from photo-realist to cartoonist to surrealist to graphic designer as the assignment or his temperament dictates. And while Punchatz has a closet full of stylistic hats he has worn throughout his career, high quality and enormous talent are the two constants that set his art apart from the pack.

Born September 8, 1936, Punchatz grew up in New Jersey ("I was like a real hick," he says) and was entranced by the animated Disney films, the E.C. comics work of Jack Davis, Frank Frazetta, and Wally Wood, and Hal Foster's *Prince Valiant* and Burne Hogarth's *Tarzan* newspaper strips. With his mind set on illustrating comic books he was awarded a scholarship to the School of Visual Arts upon graduating from high school and, surprisingly, fell under the tutelage of his boyhood idol Burne Hogarth.

Hogarth gently dissuaded Punchatz from a career as a cartoonist by introducing him to the broader world of illustration and art history that existed beyond comics. The influence of Salvador Dali, Magritte, and Hieronymous Bosch began to show in his work. Punchatz augmented his education at the School of Visual Arts with 2½ years of night classes at Cooper Union. After graduation he went to work for the New York advertising agency Warwick & Legler, eventually becoming a TV ad-campaign art director.

Drafted in 1959, he worked as a medical-training illustrator at Fort Sam Houston in San Antonio, Texas, while maintaining a freelance career and a career in fine arts. Upon his discharge Punchatz accepted a job as art director for the Pittsburgh agency of Ketchum, MacLeod & Grove. In 1969 he decided to move back to Texas so his children could grow up near his wife's family. Shortly thereafter Punchatz's legendary Sketchpad Studio was born. Employing students he spotted while teaching illustration at Texas Christian University as interns, The Sketchpad became an exciting training ground for some of the nation's top artists, including Stan Watts, Gary Panter, Ray-Mel Cornelius, Roger Stine, Jose Cruz, Georganne Deen, Michael Wimmer, Steve Pietzsch, and Melinda Bordelon.

From *Time Magazine* to Exxon to Pepsi to *National Lampoon* to Berkley Books to *Playboy*, Punchatz's roster of A-list clients is as long and enviable as his list of artistic awards and honors: the quality of his art, regardless of subject matter, sets standards most can only dream of attaining. His work fetches handsome prices in fine art galleries and he is represented in the collections of several major museums, including the Smithsonian Portrait Gallery. Funny, outspoken, and selectively anti-authoritarian, Don Ivan Punchatz is a groundbreaking maverick, not only in the field of fantastic art, but in the worlds of commercial illustration and fine art as well.

The Sketchpad alumni bestowed upon him the title of "The imperial, majestic studio chair of our lord and leader, the ever powerful, dragon and monster renderer and knight of nights, our humble master, giver of paychecks, the illustrious Don Ivan Punchatz."

He's all of that. And more.

born September 8, 1936



# Spectrum

## THE YEAR IN REVIEW

by *Arnie Fenner*

Fantastic art, in all its varied forms, is not limited to a handful of magazines or publishers; it's part of the mass consciousness with an appreciation that is cultivated from infancy. There is a fascination with places and people and things that have never been and there are artists and advertisers and publishers and producers happy to provide images to cater to the interests of a world-wide market.

And it's impossible to keep track of everything of value and interest, especially on an international scale. With that in mind, this review is one person's perceptions of the previous year's highlights (primarily *American* highlights at that) and is not exhaustive or all-inclusive by any stretch of the imagination. Anyone involved in any capacity with the fantastic arts is encouraged to provide news, insights, sample products, and observations to us at the Spectrum Design address (listed in the back of this book) for possible inclusion in next year's review.

### ADVERTISING

Perhaps nowhere else in the world of graphics has the computer had as profound an effect as it has had on the field of advertising. Adobe's Photoshop program in particular has changed the way art is being created: the ability to collage, layer, manipulate, paint, and retouch at the click of a mouse (provided you're computer savvy) has inexpensively opened a world of possibilities. It's sobering to look over the previous year's crop of movie posters and realize that the lion's share were created using Photoshop or a similar paint program.

Too, since advertising is historically a short deadline, faceless—with some exceptions—industry (the product is what's supposed to draw your attention, not who called your attention to it), it's natural that computers have gained such ready acceptance and use in the industry.

Which isn't to say that traditionally created art has lost its appeal to advertisers, including software giant Microsoft, whose Canadian ads featured a surreal carnival scene painted by Brad Holland. 1995 saw a wealth of wonderful work for a who's-who of clients by Mark English, John Rush, Jerry Lofaro, Gary Kelley, Carter Goodrich, Daniel Craig, Bill Nelson and literally an army of others. Many believe the most memorable thing about the film *Cutthroat Island* was Drew Struzan's poster. Of special note were Bill Mayer's series of wacky monster paintings for a variety of companies and Mark Fredrickson's schizophrenic, forced-perspective fantasies for everyone from clutch manufacturers to paper companies.

### EDITORIAL



Cover artwork by Chris Moore

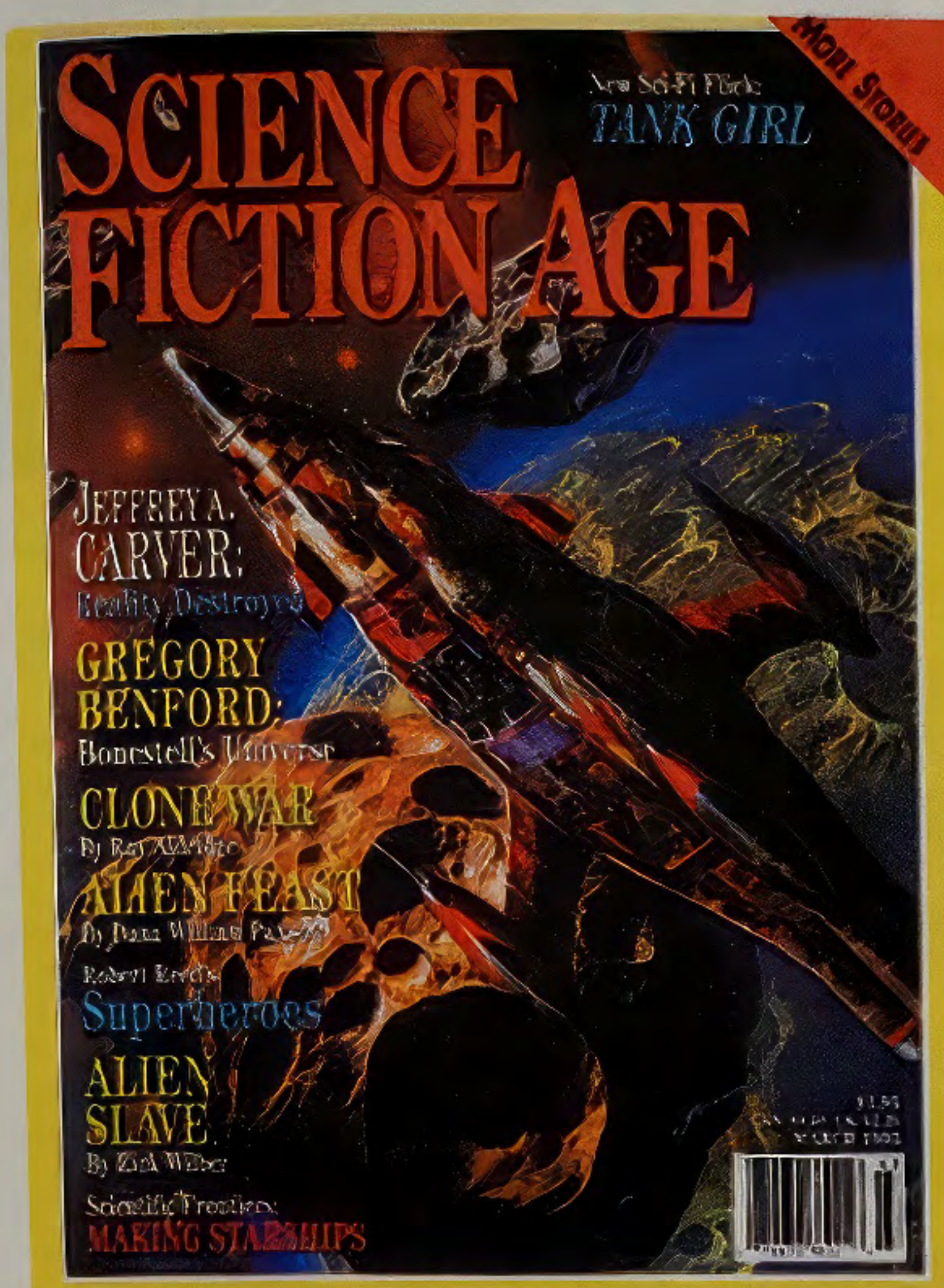
overly optimistic at best—it's doubtful that there are 600,000 readers on the Internet who will have the patience or desire to visit on-line. Reading, like viewing art, is a personal activity; the computer, with all its wonders and despite all the "information superhighway" hype, is still incredibly artificial and impersonal.

The magazine, as in years past, featured sophisticated, interpretive illustrations by Michael Parkes, Chris Gall, Gregory Manchess, and Gary Kelley among many others, which made *Omni* a showcase for the cutting edge in fantastic art that will be sorely missed.



*Science Fiction Age* and *Realms of Fantasy* from Sovereign Media both featured a batch of eye-catching covers and interior work by the likes of John Berkey, Brom, Bob Eggleton, Michael Whelan, Luis Royo, and Steven Assel. Each issue has featured an artist profile and have spotlighted the work of such notables as James Gurney, Brian Froud, Vincent DiFate, and J.K. Potter.

The digest-sized genre magazines, *Asimov's Science Fiction*, *Analog*, and *The Magazine of Fantasy & Science Fiction* continued to hold onto their share of the marketplace, perhaps with the help of non-traditional cover art by Chris Moore, Bruce Jensen, Jill Bauman, Kinuko Y. Craft, and Jim Burns. *Asimov's* and *Analog* (both art directed by Terri Cieczko) featured black and white interior illustrations; the work of Alan Clark and Gary Freeman were periodic standouts.



Cover by Bob Eggleton

Small press magazines like *Interzone*, *Cemetery Dance*, *Pirate Writings*, *Tomorrow Speculative Fiction*, and *Marion Zimmer Bradley's Fantasy Magazine* were markets for professional artists and offered exposure and experience for newer and less well-established traditionalist illustrators. Similarly a host of amateur publications such as *Weirdbook*, *Space & Time*, *Aberrations* and *Eldritch Tales* featured cover and interior art with wildly mixed results. While compensation to artists for these markets is small to nonexistent, they provided a sort of proving ground to novice creatives.

An excellent resource for tracking the news and issues of the science fiction and fantasy field is the monthly *Locus Magazine* (P.O. Box 13305, Oakland, CA 94661. Sample issue: \$5.00) which has been a pillar of balanced, well-researched reporting for nearly 30 years. Another source for news and markets is *Science Fiction Chronicle* (P.O. Box 7777, Brooklyn, NY 02892. Sample issue: \$4.00).

Naturally, fantastic art turns up regularly in non-genre magazines and newspapers. *Playboy* is still the top editorial showcase for today's best illustrators and, as art directed by Tom Staebler, routinely features stunning work by Wilson McLean, Gary Kelley, Mel Odom, Tim O'Brien, and Kinuko Y. Craft to name only a very few. Anita Kunz, John Collier, and C.F. Payne have produced serious and bitingly satirical art for *Rolling Stone*...and honestly, anyone thumbing through any issues of *Time*, *Boys' Life*, *Texas Monthly*, *New Woman*, *Cricket* or *The New Yorker* was likely to discover worthwhile art by everyone from Don Puchatz to Greg Spalenka to Mark Ryden. And then some.

## BOOKS

If you disregard calligraphy and flat graphics (arts unto themselves), there are basically two approaches to fiction book cover art: literal (trying to portray a scene from the story) and interpretive (trying to capture its mood). Which is preferable is debatable, but 1995 produced enough excellent work to please both camps.

Through a combination of aggressive advertising and innovative marketing, White Wolf Publishing quickly established its position in the industry. Applying edgy, "big book" design to their projects they guaranteed that their line at least stood out from the other genre publishers. Covers by Kent Williams (*Elric: Song of the Black Sword*), Janet Aulisio (*Von Bek*), and Mike Mignola (*Ill Met in Lankhmar*) were especially noteworthy.

Michael Whelan announced that at the end of 1995 he would start a 2-year sabbatical from commercial illustration to pursue his fine arts career. His exceptional covers for *Beowulf's Children* (Tor), *Crown of Shadows* (DAW), and *Feersum Endjinn* (Bantam) will have to satisfy readers until his return. John Jude Palencar provided beautiful work for *Evolution's Shore* (Bantam) and *The Dream Cycle of H.P. Lovecraft* (Ballantine) while Mel Odom produced wonderful covers for the erotic *Little Deaths* (Dell)



Artist Michael Whelan



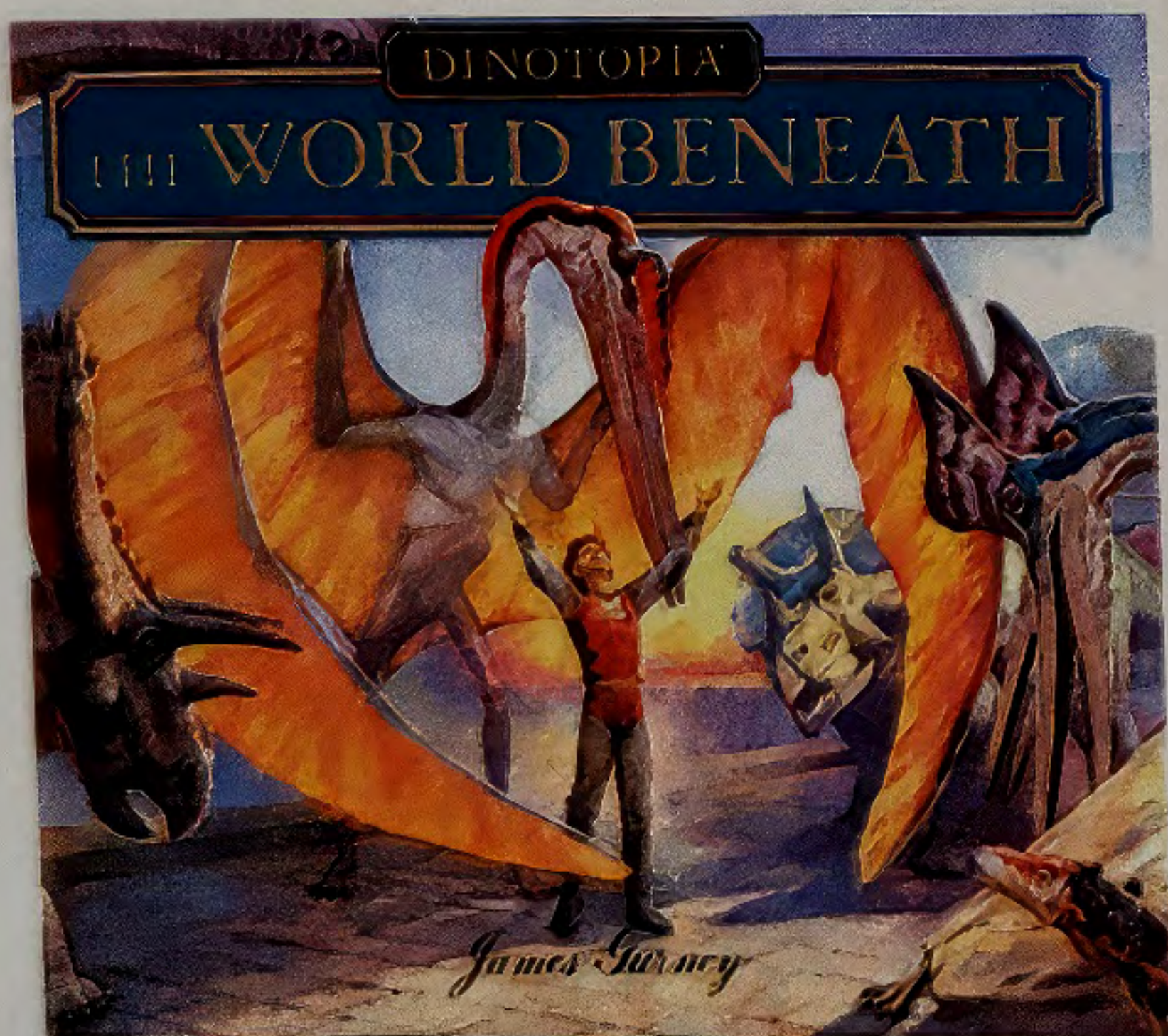
and *Dark Love* (Roc). Other jacket art of note included work by Dorian Vallejo (*The Shape-Changer's Wife*/Ace), Nicholas Jainschigg (*Women at War*/Tor), Josh Kirby (*Maskerade*/Gollancz), Gary Ruddell (*Remake*/Bantam), Courtney Skinner and Newells Convers (*The Wizardry*), Vincent DiFate (*Harvest the Fire*/Tor), Jim Burns (*Seasons of Consulted*/Baen), Dennis Nolan (*Plenty*/HarperCollins), Richard Bober (*Caldé of the Long Sun*/Tor), Stan Watts (*Worldwar: Alvin Journeyman*/Tor), Bruce Jensen (*Mainline*/Tor), Jody Lee (*Hunter's Oath*/DAW), Tom Canty (*The Year's Best Fantasy & Horror Vol. 8*/St. Martin's), Rick Berry (*The Furies*/Tor), and Janny Wurts (*Keeper of the Keys*/HarperCollins.) And that barely scratches the surface! Robert McGinnis, Manuel Sanjulian, Donato Giancola, Don Maitz, Bob Eggleton, Yasutaka Taga, Wilson McLean, Michael Koelsch, Stephen Youll, Les Edwards, and Joe DeVito along with a long list of others created works of art that transcended genre throughout the year.



Bruce Jensen's cover for *Mainline*

There were a healthy number of single artist collections in 1995. Britain's Paper Tiger released *Electric Dreams: The Art of Barclay Shaw*, *Alien Horizons: The Fantastic Art of Bob Eggleton*, *Hard Curves: The Fantasy Art of Julie Bell*, and *Bodies*, a selection of Boris Vallejo's art/reference photography. Charles F. Miller produced *The Hannes Bok Showcase* edited by Stephen D. Korshak and Stephen E. Fabian's *Women & Wonders*. Morpheus International broke with their tradition of showcasing non-American artists like H.R. Giger and Jacek Yerka and published *The Alien Life of Wayne Barlow* while Arts Nova Press released Alan Clark's disturbing *The Pain Doctors of Suture Self General*. French fantasist Moebius (Jean Giraud) was well-represented with a pair of books, *Moebius: Fusion* (Marvel) and *Virtual Meltdown: Images of Moebius* (Graphitti Design). *DinoPix* by Teruhisa Tajima (Chronicle Books) is a fun photo-illustrated fantasy of saurians roaming the streets. Houghton-Mifflin unveiled *J.R.R. Tolkien: Artist and Illustrator* while Bantam released *The Illustrated Star Wars Universe* featuring the art of Ralph McQuarrie. Dark Horse produced *Visions: The Art of Arthur Suydam* and Richard Corben's *Art Book Volume 2* came out from Fantagor Press.

The best children's books appeal to people of all ages and this year's crop is no exception to that rule.



James Gurney returned to the bestseller lists with his delightful *Dinotopia: The World Beneath* (Turner) and there's the promise of a feature film in the works. Leo and Diane Dillon beautifully illustrated *Her Stories: African American Folk Tales* (Blue Sky Press) and Robert Florkczak captured the spirit of Maxfield Parrish with his paintings for *The Rainbow Bridge* (Harcourt Brace). Lauren Mills and Dennis Nolan produced a wonderful body of work with *Fairy Wings* (Little, Brown) and Daniel Adel hilariously painted the characters of *The Book that Jack Wrote* (Viking Penguin). David Shannon's paintings for *The Ballad of the Pirate Queens* (Harcourt, Brace) are as gorgeous as Alan Snow's for *The Truth About Cats* (Little, Brown)—they're from outer space you know—are humorous. William Joyce, Lane Smith, Gahan Wilson, and Charles Santore among many more created exceptional and imaginative work for a variety of titles.

Bud Plant is the source of choice for *all types* of illustrated books and artist collections and has been for 25 years. \$3.00 (refunded with an order) will get interested parties a profusely illustrated (and indexed) catalog. His address is: Bud Plant Comic Art, P.O. Box 1689, Grass Valley, CA 95945.

#### COMICS

All businesses have their ups and downs, but the comics industry always seems to be in a period of either feast or famine. 1995 was a famine period. Fueled by a speculators' market and media attention in the early

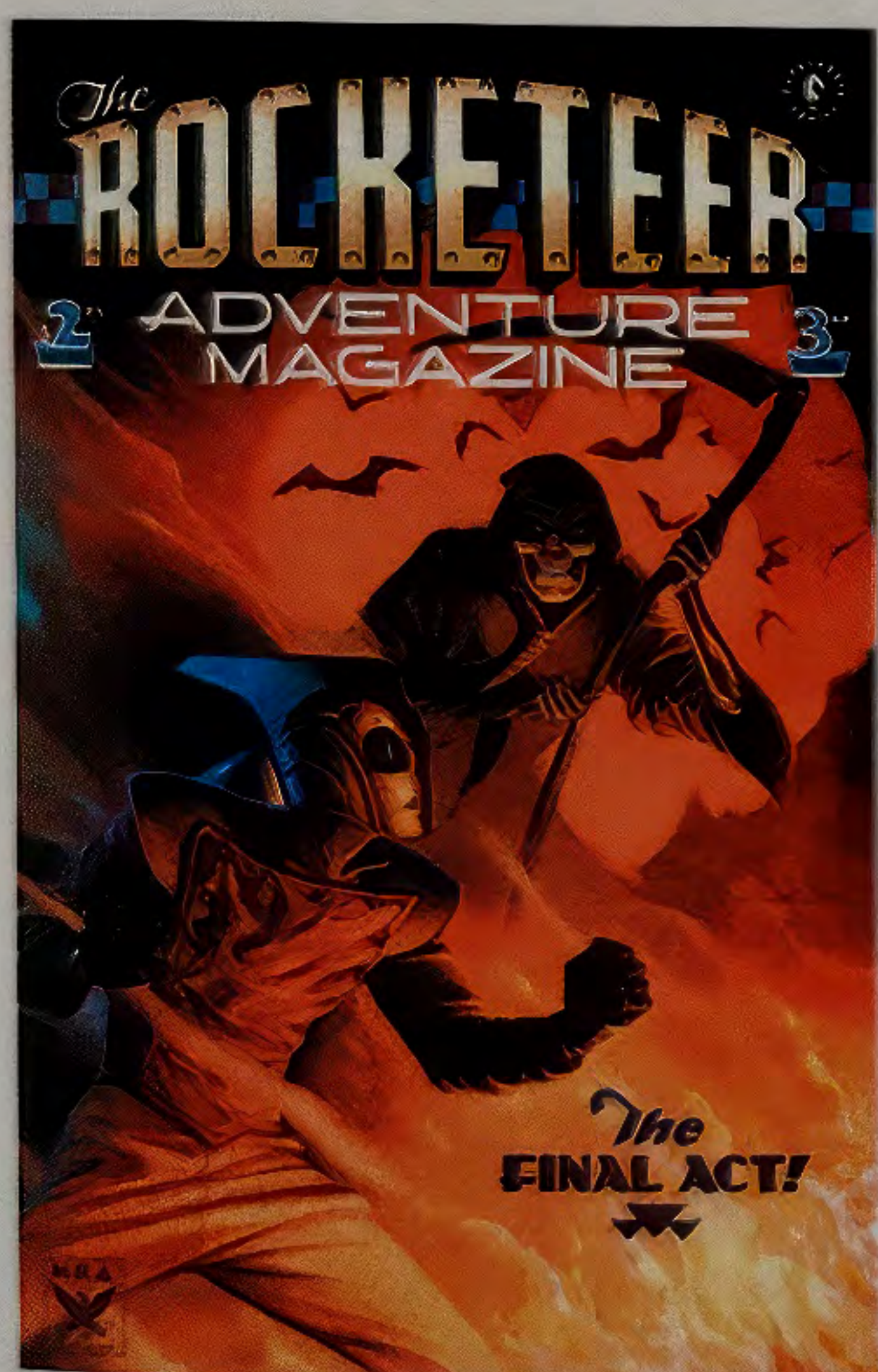
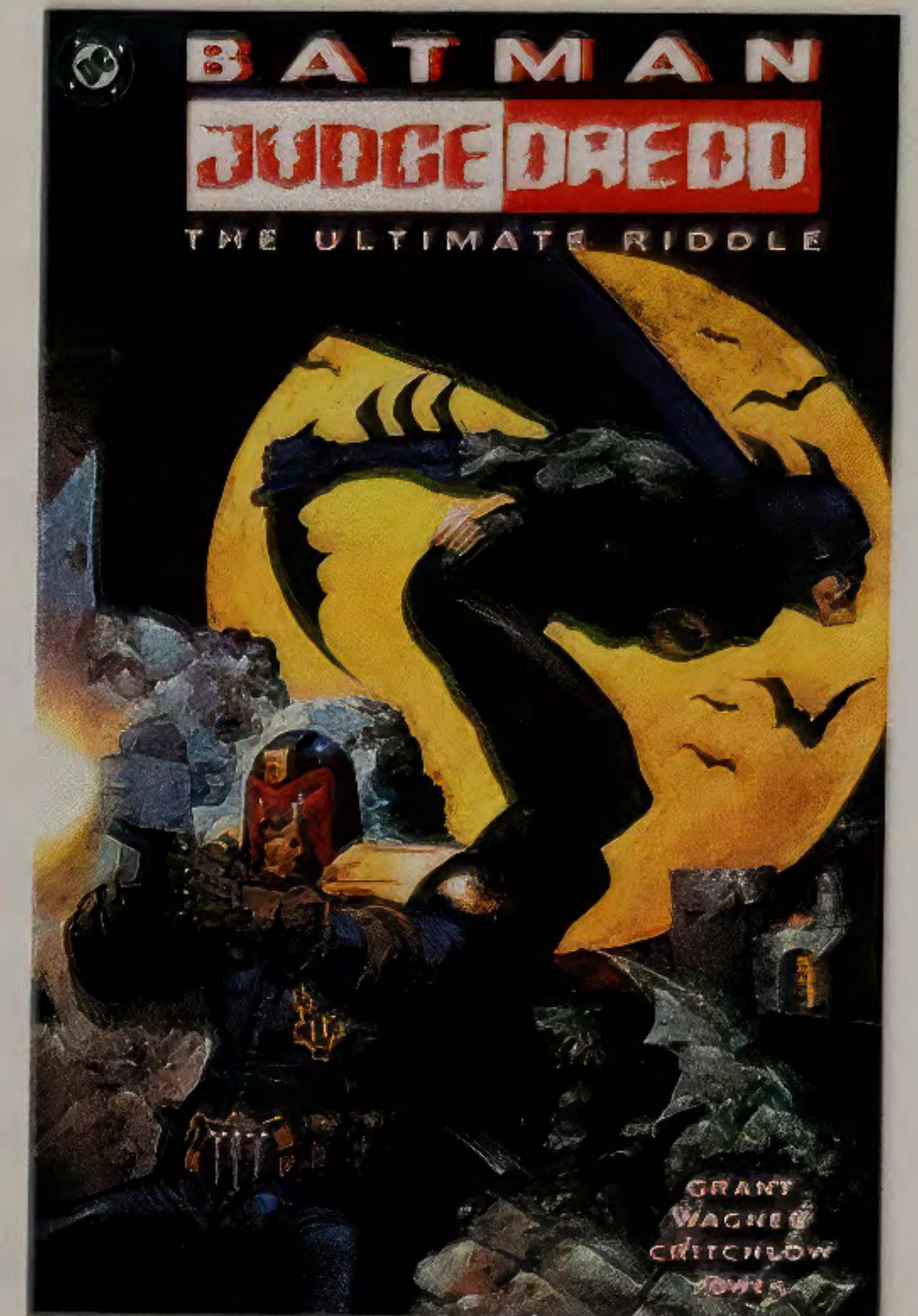


'90s, a slide that started in mid-1994 turned into a jumbled crash in '95. The way comics were sold to retailers changed radically as Marvel bought their own distributor leaving the other two major distribution #1 Marvel's departure. Overall sluggish sales of comics forced some store owners to diversify product (not necessarily a bad thing) while others went out of business. By year's end, several smaller publishers ceased to exist and even some of the majors canceled complete lines and laid-off staff members.

To add to the industry's headaches comics shops around the country were targeted by the police for obscenity with increasing frequency and the non-profit Comic Book Legal Defense Fund was kept busy bailing retailers out of jail and hiring attorneys. Comics published by Fantagraphics' Eros line and heavy-metal rocker Glenn Danzig's company Verotik were those most often cited for cause.

One positive legal note was *Fabulous Furry Freak Brothers* artist Paul Mavrides' victory over California's Board of Taxation which was attempting to make he and other cartoonists pay the state sales tax as though their work were a commodity instead of an intellectual property (like novels or screenplays), which are exempt. With the backing of other artists, publishers, and comics syndicates Mavrides succeeded in his battle after 5 years of legal maneuvering.

Despite the year's gloomier aspects, there was a volume of innovative, entertaining work produced in 1995. D.C., fueled by the success of their latest Batman blockbuster film (*Batman Forever*), continued to mix their line with traditional superhero favorites and the more off-beat adult oriented Vertigo imprint. Dave McKean's Photoshopped *Sandman* covers and *Mr. Punch* graphic novel, John Bolton's art for the limited



Cover by Dave Stevens & Paul Chadwick

*ManBat* series, Tony Salmon's interiors and Mark Chiarello's paintings for *Vigilante*, Rick Berry's *Animal Man* covers, and Carl Critchlo's and Dermot Power's *Batman/Judge Dredd: The Ultimate Riddle* were only a handful of the excellent work they published. Marvel and D.C. collaborated at the end of the year with a series of cross-over titles that matched heroes and villains from each company.

Dark Horse Comics (who likewise capitalized on the success of tie-in movies like *The Mask* and *Time Cop*) produced an eclectic mixture of licensed titles with creator-owned properties. Mike Mignola's supernatural demon/detective *Hellboy* cropped up in several mini-series and the trade paperback collection *Hellboy: Seed of Destruction* while Geof Darrow's 2-issue *Big Guy and Rusty the Boy Robot* (written by Frank Miller) was a wonderfully manic tribute to Japanese monster movies and animation. Dave Dorman's *Star Wars* and *Indiana Jones* covers, Gary Gianni's work

on *The Shadow: Hell's Heat Wave*, Steve Rude's art for *Nexus*, Paul Chadwick's *Concrete*, Arthur Suydam's paintings for *Tarzan: The Lost Adventure*, the multi-artist series *Harlan Ellison's Dream Corridors*, and Dave Stevens' long-awaited finale to *The Rocketeer* made Dark Horse worth keeping track of.

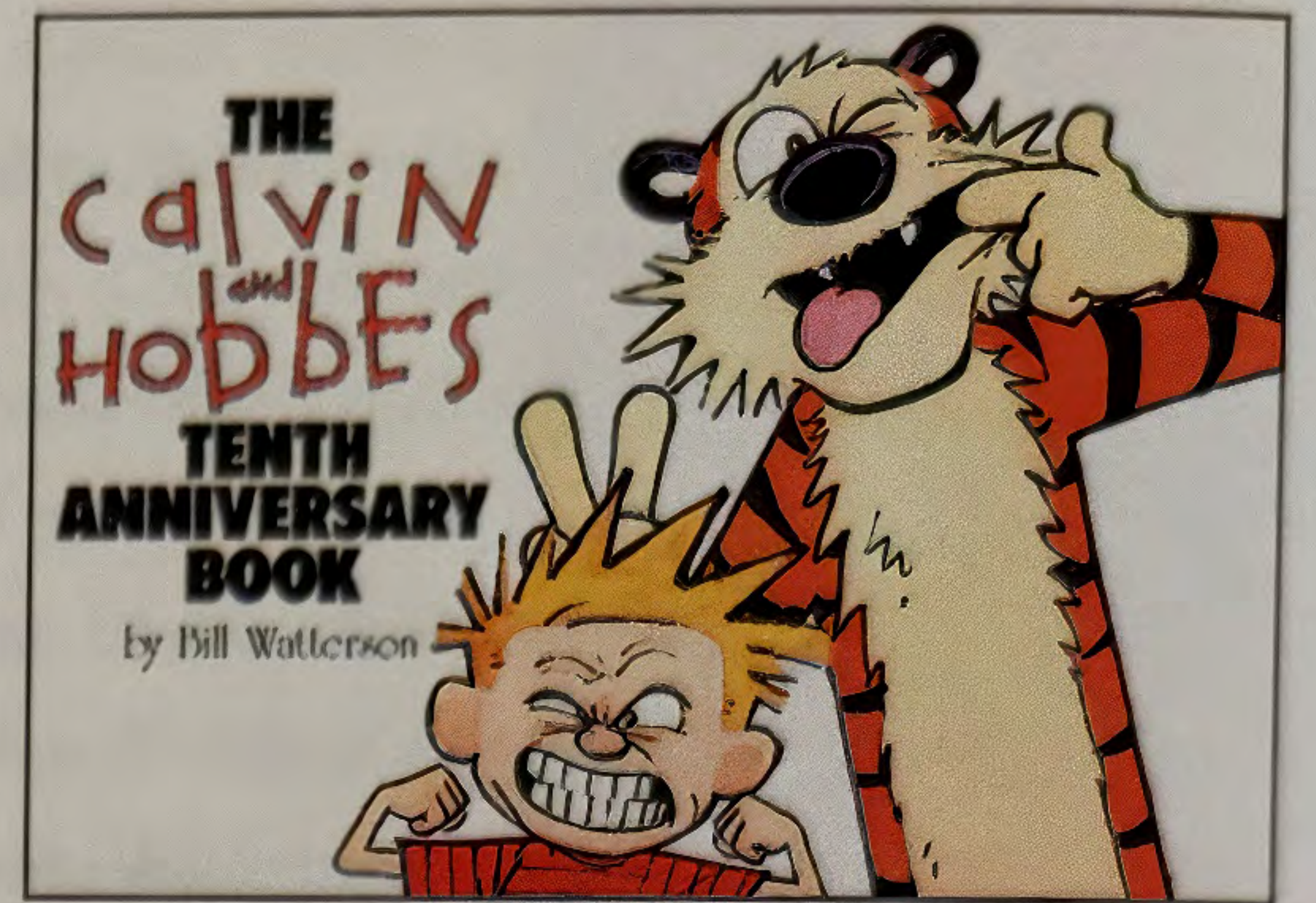
Visionary E.C. artist Al Williamson returned to Mongo with his 2-issue *Flash Gordon* mini-series for Marvel. Tristan Schane, Chris Ivy, Barry Windsor-Smith, M.C. Wyman, and Simon Bisley also created dynamic work for the company. Image Comics showcased notable art by Todd McFarlane, Mike Turner, Sam Keith, and Jeff Smith while Charles Vess created his own imprint and self-published his beautiful *Book of Ballads and Sagas*. Techno Comix showcased moody work by Daniel Brereton, Tom Simonton's *Amazon Tales* for Fantaco was eye-popping fun, and the controversial Verotik somehow managed to lure the legendary Frank Frazetta back to comics with covers for *Jaguar God*, *Verotika*, and *Death Dealer*.

Kitchen Sink published interesting work by Charles Burns, Mark Schultz, and Eddie Campbell while the



success of the documentary *Crumb* helped create wide-spread demand for books, candy bars, and squeaky toys featuring the artist's work. Bill Sienkiewicz's painted biography of Jimi Hendrix, *Voodoo Child*, was an exercise in surrealistic excellence and *Alex Toth* was a fitting tribute to a cranky genius. Their ongoing series of *Li'l Abner* reprints and the two-volume reference book *The Comic Strip Century* were valuable additions to any library of comics history.

Vincente Segrelles' *The Mercenary: The Voyage* (NBM) and miscellaneous work by Joe Chiodo, Adam Hughes, Peter Kuper, Rick Geary, Joseph Linser, Alex Ross, Mark Edmond, P. Craig Russell, and Michael William Kaluta were all worth looking for. And one couldn't pass by Andrews & McMeel's *The Calvin & Hobbes 10th Anniversary Book*, published just before creator Bill Waterson announced the newspaper strip's retirement.



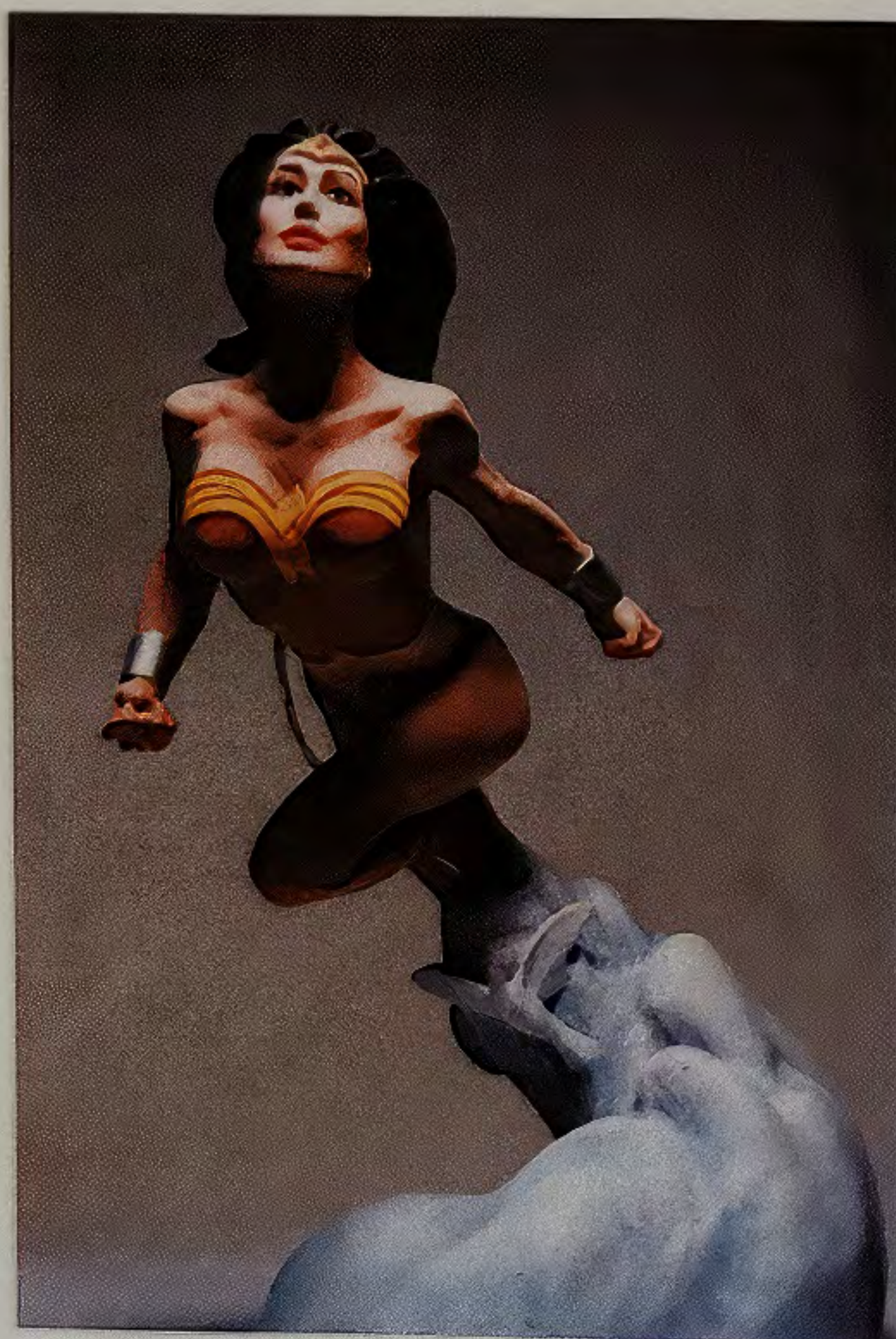
Although there are a fair number of magazines and newspapers devoted to the comics field, the industry is in desperate need of a neutral trade journal that can report news and address issues in a bipartisan manner without being so reliant on publishers' puff promotions and advertising. Until comics has the equivalent of a *Publishers Weekly* (and the field's participants have an organization to help solve disputes professionally) the industry will probably continue to shoot itself in the foot every few years.

### DIMENSIONAL

The number of gifted sculptors producing knock-out work is truly amazing. Something of an offshoot of the "garage kit" underground (one or two person companies that create original model kits in editions of 20 to 100), there are a number of firms now manufacturing statues and models for the collectors' market.

Randy Bowen was responsible for a quantity of fine pieces for a spectrum of clients: *The Shadow* and *The Crypt-Keeper* (designed by William Stout) for Graphitti Design, *The Sandman* for D.C., *Grendel* for Bowen Design, and Frank Frazetta's *The Death Dealer* for Dark Horse is just a partial list of work by this popular and influential artist.

Japan's Volks Modeling produced minutely detailed models based on the SF-flavored pin-up art of Hajime Sorayama while Yasushi Nirasawa designed the sinister anime character *Devilman* for Fewture Models. Stateside, Mark Newman, Tony McVey, Chris Walas, Steve Wang, and the team of Ken Morgan and Dan Platt all sculpted a stunning array of creatures.



Sculpture by Joe DeVito/© & TM D.C.

Clayburn Moore superbly straddled careers in commercial and fine art, with a bronze minotaur ("Taurus") and a winged maiden ("Celestial Jade") on one side and comics characters *Pitt* (Image) and *Hannah & Sabertooth* (Kitchen Sink) on the other. Joseph DeVito produced a *Wonder Woman* statue for D.C. and Steve West interpreted Boris Vallejo's "Primeval Princess" in 3-D.

*Amazing Figure Modeler* (P.O. Box 30885, Columbus, OH 43230/\$7.00 for a sample issue) is an excellent and colorful introduction to this fascinating and growing field.

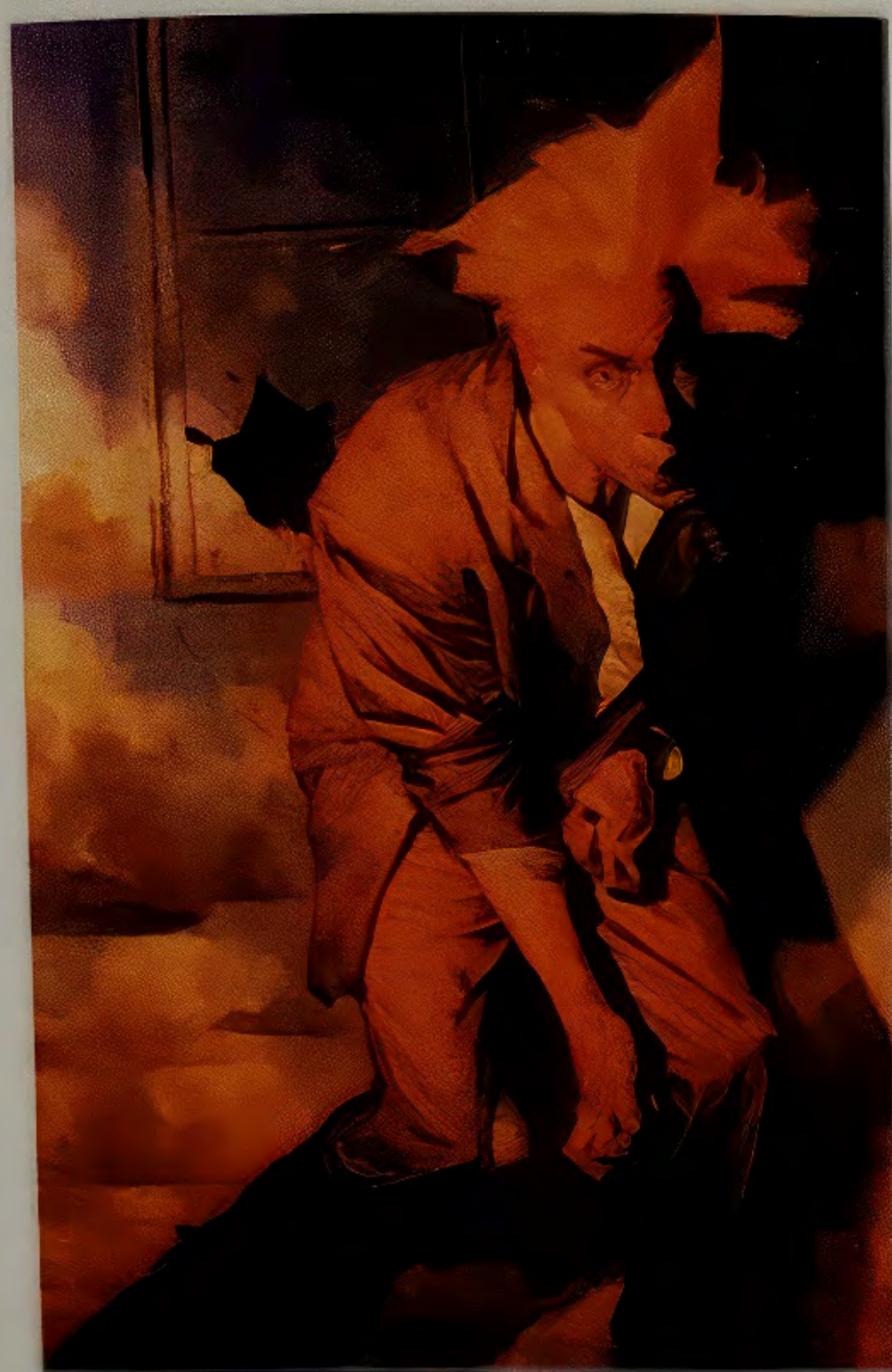
### INSTITUTIONAL

Trading cards, calendars, portfolios, packaging, posters, greeting cards—all fall under the category of "institutional" and it's all challenging to keep up with.

The non-sports trading card business, after several years of rapid growth, experienced an economic down-turn that coincided with the slump in the comics industry. Some announced artists' sets were canceled while press-runs were cut drastically on others. The somewhat stiff price for a pack of 8 to 10 cards (anywhere from \$1.50 to \$5.00) probably didn't help matters. Still, there were some nice collections of art



published that were worth hunting down. FPG released top-quality sets by Jeffrey Jones, Joe DeVito, Paul Chadwick, Jim Steranko, Chris Achilleos, Brom, and J.K. Potter along with Joe Jusko's Burroughs cards; Comic Images produced compilations of art by Michael Whelan, Frank Frazetta, Luis Royo and Boris Vallejo; Topps covered *Mars Attacks*, *The X-Files*, *Star Wars*, and *Vampirella* while Marvel's characters were handled by Fleer and D.C.'s by Skybox. It seemed you couldn't turn around in 1995 without stumbling across a new card set. As sales began to decline, the publishers started to develop card games similar to Wizards of the Coast's phenomenally successful *Magic: The Gathering*. Whether the role-playing game market (traditionally dominated by TSR, Palladium, and FASA) suffers at this infusion of new companies or the trading card business begins to rebound are questions 1996 will answer.



Fine art print by Phil Hale

It was another strong year for calendars with wonderful selections by James Gurney, Frank Frazetta, H.R. Giger, Boris Vallejo, David Mattingly, and Roger Dean. Multiple-artist calendars included *Heavy Metal* (Julie Bell, Rowena, etc.), *Lady Death* (Steven Hughes, Joseph Linser, etc.), and *Morpheus* (Jacek Yerka, De Es, etc.). Perhaps the nicest calendar that unfortunately too few people saw was Wizards of the Coast's *Everway*, featuring original work by Frank Frazetta, Brian Froud, Rick Berry, Glenn Fabry, and Geof Darrow among others.

A number of fine art prints made it to the market in 1995 with the Greenwich Workshop again leading the way with fabulous offerings by James Gurney, James Christensen, Thomas Blackshear, Scott Gustafson, and Bev Doolittle. Mill Pond Press released some great work by Dean Morrissey and Don Maitz while Graphitti Design continued with their series of James Bama's *Doc Savage* paintings, both as signed limited editions and unsigned posters. The Steltman Gallery out of Amsterdam produced reasonably priced prints by Michael Parkes, Glass Onion Graphics exclusively offered the work of Michael Whelan, and Glimmer Graphics showcased the art of Jon Muth, Phil Hale, Alan Lee, Brian Froud, and Jeffrey Jones.

There were a number of portfolios as well with *Dame Lucifer* by Joseph Linser (SQ Productions), Michael Kaluta's *Mage Portfolio* (White Wolf), *Vertical Curves* by John Zeleznik (published by the artist), *Demon Baby* by Steve Fastner and Rich Larson (SQ Productions), and *Vampir* by John Bolton (Modern Graphics) being some of the most eye-catching. Fantasy pin-ups was a dominant theme.

There are plenty of places to buy original art, including directly from some creators, but one of the most valuable sources is Jane Frank's Worlds of Wonder (P.O. Box 814, Mclean, VA 22101, phone 703-790-9519), which represents a number of the fantastic field's finest artists. Illustrated catalogs are available.

1995 saw an infinite number of mousepads, screen-savers, toys, greeting cards, T-shirts, games, gee-gaws and doohickies that featured fantastic art throughout the year. There were numerous exhibitions, countless convention art shows, and stacks of interesting self-promotional work. Finding out about them is easy: listing them just isn't feasible in the space available.

#### A FINAL WORD ABOUT CRIME

Every artist's nightmare came true for Janny Wurts and Don Maitz on October 26 when a crate of 23 of their paintings being shipped for exhibition at the World Fantasy Convention in Baltimore, MD, was stolen from a Federal Express truck. The FBI is involved and a \$5000 reward has been offered for their return, damaged or whole. Anyone with information can contact the artists via FAX at 941-925-3494, or Federal Express Security/Bob Brown at 215-937-4700, or the artists' publishers: HarperCollins, Laura Baker/publicist, 212-207-7000/FAX 7759, and FPG, Michael Friedlander, 412-854-0200/FAX 4470.



Greeting card by John Zeleznik

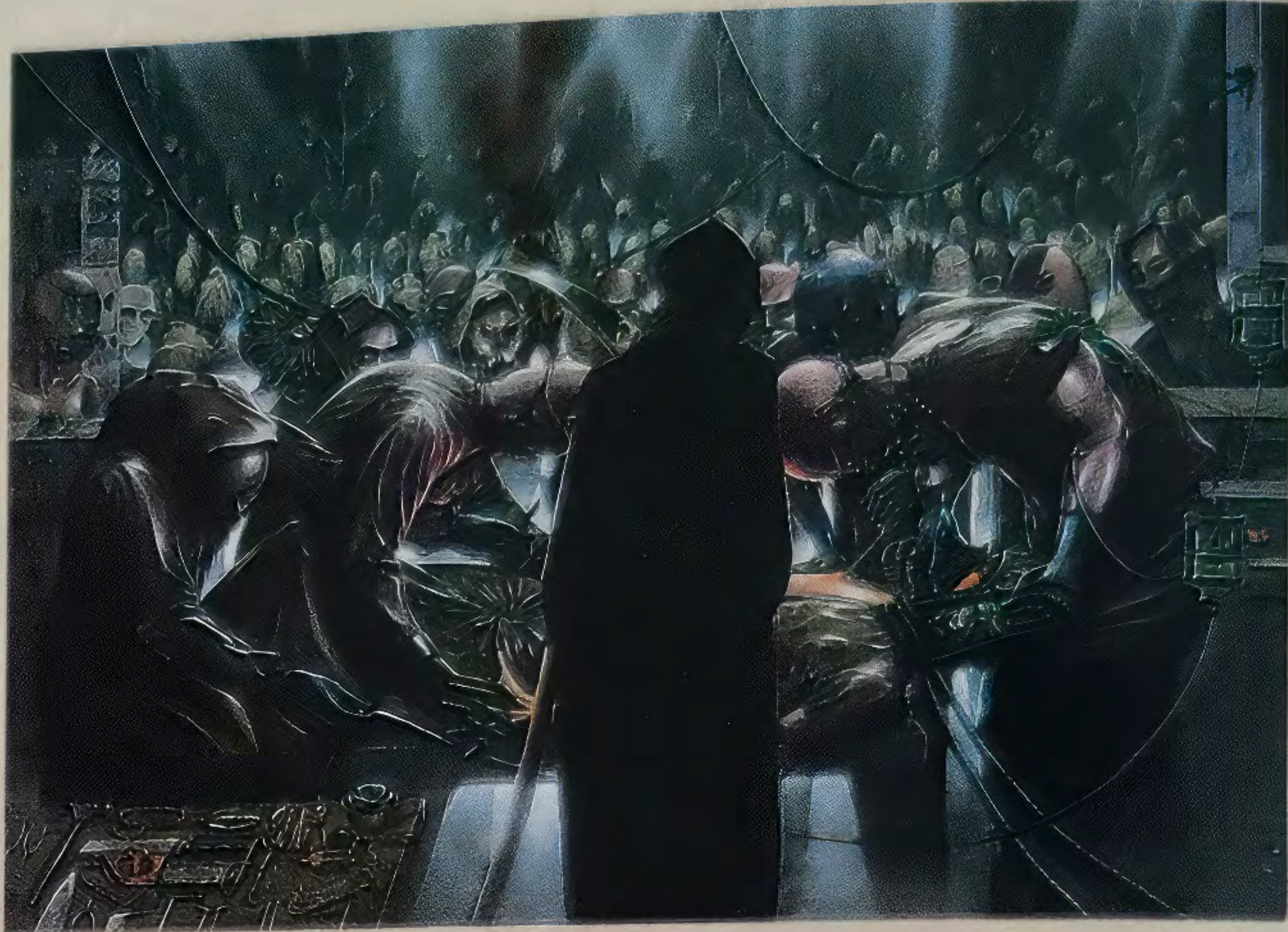


# THE CHESLEY AWARDS

The Chesley Awards are presented annually by the Association of Science Fiction & Fantasy Artists in recognition of works and achievements by individuals in a given year. For more information about the organization write to ASFA, P.O. Box 825, Lecanto, FL 34460.



JENNIFER WEYLAND  
dimensional [1993]



ALAN M. CLARK  
unpublished/color



WOJTEK SIUDMAK  
magazine cover



ALAN M. CLARK  
paperback cover



BOB EGGLETON  
magazine cover



JANNY WURTS  
hardback cover

- Best Cover Illustration/Hardback:  
Janny Wurts for *Curse of the Mistwaith*
- Best Cover Illustration/Paperback:  
Alan M. Clark for *Geckos*
- Best Cover Illustration/Magazine [tie]:  
Bob Eggleton (*Asimov's SF* 8/94)  
Wojtek Siudmak (*Analog SF* 12/94)
- Best Interior Illustration:  
Brian Froud for *Lady Cottingham's Pressed Fairy Book*
- Best Monochrome Work/Unpublished:  
Carl Lundgren for "Promise"
- Best Color Work/Unpublished:  
Alan M. Clark for "The Pain Doctors of Suture Self General"
- Best Three-Dimensional Art:  
Clayburn Moore for *Pitt*.
- Best Art Director:  
Cathy Burnett and Arnie Fenner
- Award for Artistic Achievement:  
Frank Frazetta



The Show





artist: MEL ODOM  
art director: Tom Staebler  
designer: Kerig Pope  
client: Playboy  
title: The Stallion





artist: LUIS ROYO  
art director: Luis Royo  
client: Heavy Metal  
title: Wings of Reflection  
medium: Inks & acrylic  
size: 12"x18"



1

artist: **JAMES WARHOLA**  
 art director: Tom Staebler  
 designer: Kerig Pope  
 client: Playboy  
 title: The Ghost Standard  
 medium: Inks on cell  
 size: 24"x24"

2

artist: **WILL WILSON**  
 art director: John Sanford  
 client: The Learning Channel  
 title: Minotaur  
 size: 11½"x16½"

3

artist: **JIM BURNS**  
 art director: Terri Czeczko  
 designer: Terri Czeczko  
 client: Analog  
 title: Final Review  
 medium: Acrylic  
 size: 18"x24"

4

artist: **GREGORY MANCHESSE**  
 art director: Christine Dunleavy  
 client: Philadelphia Inquirer  
 Magazine  
 title: Fall Fiction  
 medium: Oil  
 size: 24"x24"

1



2



3









1  
 artist: **ISTVAN BANYAI**  
 art director: Tom Staebler  
 designer: Kerig Pope  
 client: Playboy  
 title: Heroin Chic  
 medium: Inks on cell  
 size: 11"x14"

2  
 artist: **DAVID PLUNKERT**  
 art director: Tom Staebler  
 designer: Kristin Korjenek  
 client: Playboy  
 title: Lesbian For A Day  
 medium: Collage

3  
 artist: **FRANCOIS ESCALMEL**  
 art director: Francois Escalmel  
 designer: Sv Bell  
 client: Imagine  
 title: Spring Crucifixion  
 medium: Digital  
 size: 5¼"x8¼"







Escalmet 95

*Spectrum III*  
EDITORIAL



1



2



1

artist: **CHRIS MOORE**  
 art director: Terri Cieczko  
 client: Analog  
 title: The Height of Intrigue  
 medium: Acrylic  
 size: 11"x22"

2

artist: **PATRICK ARRASMITH**  
 art director: Steven Heller  
 client: New York Times  
 title: Minds Beyond Themselves  
 size: 8½"x11"  
 medium: Scratchboard

3

artist: **TODD LOCKWOOD**  
 art director: Carl Gnam  
 client: Science Fiction Age  
 title: After  
 medium: Acrylic  
 size: 17½"x17½"

4

artist: **KINUKO Y. CRAFT**  
 art director: Terri Cieczko  
 designer: Terri Cieczko  
 client: Asimov's Science Fiction  
 title: Seven Wonders  
 medium: Mixed  
 size: 15"x18"

3









1  
 artist: **MICHELANGELO MIANI**  
 art director: Michelangelo Miani  
 client: Futura Magazine  
 title: Dawn Wing  
 medium: Gouache  
 size: 50cmx70cm

2  
 artist: **LEAH PALMER**  
 art director: Ron McCutchan  
 client: Cricket Magazine  
 title: The Old Man and the Cat  
 medium: Mixed  
 size: 7½"x7½"

3  
 artist: **STU SUCHIT**  
 art director: John Dana Gibson  
 designer: John Dana Gibson  
 client: Read Magazine  
 title: The Beast from 20,000 Fathoms  
 medium: Mixed  
 size: 11"x17"

4  
 artist: **TIM O'BRIEN**  
 art director: Tom Staebler  
 designer: Tom Staebler  
 client: Playboy  
 title: His Master's Voice  
 medium: Oil on canvas  
 size: 12"x18"





3



4



*Spectrum III*  
EDITORIAL





artist: JOHN RUSH  
art director: Steve Thompson  
advertising agency: Traverson Back, Inc.  
client: Johnson Controls, Inc.  
title: The Trojan Horse  
medium: Gouache  
size: 20"x20"





artist: DOUG BEEKMAN  
art director: Jeff Brenner  
client: SFBC/Doubleday  
title: Bookwurm  
medium: Acrylic on board  
size: 17"x27"

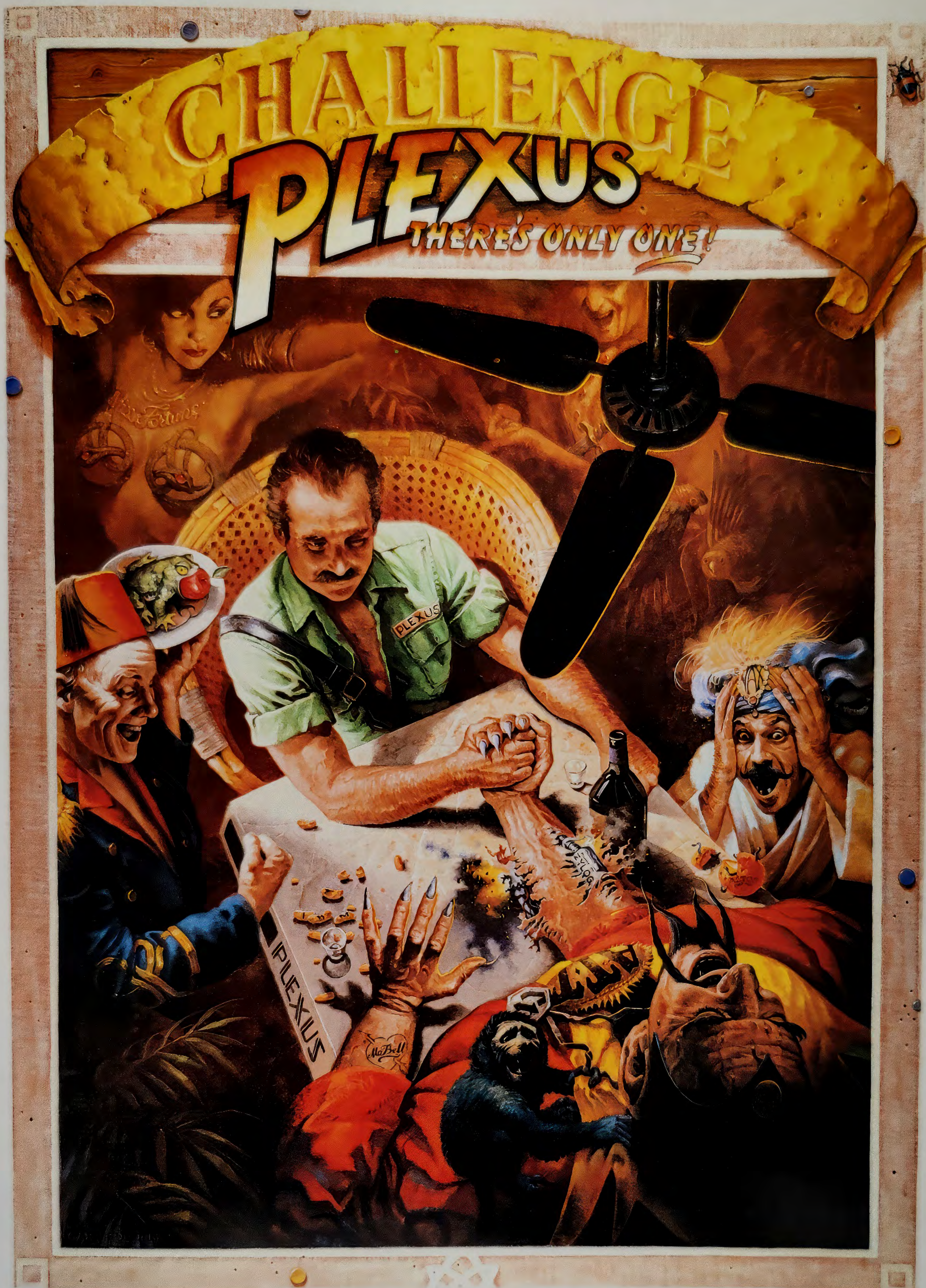


C E R T I F I C A T E  
A D V E R T I S I N G



artist: **STU SUCHIT**  
art director: Mike Cavallaro  
client: Reservoir Records  
title: Sticks & Stones/New Heart  
medium: Collage  
size: 12"x12"





artist: GARY RUDELL

art director: Mark Harris

designer: Gary Ruddell

client: Plexus, Inc.

title: Plexus Challenge

medium: Oil

size: 24"x36"



1



2



3



1

artist: **GARY GLOVER**  
 art director: E.J. Dixon  
 designer: E.J. Dixon & Phil Saunders  
 client: Presto Studios CD Rom  
 title: Agent 5, In Mayan Spear Trap  
 medium: Acrylic  
 size: 9"x12"

2

artist: **DAVE KRAMER**  
 art director: Terri Soo Hoo  
 client: SooWoo Design  
 title: The Riddle of Master Lu  
 size: 12½"x14½"  
 medium: Oil

3

artist: **GLENN KIM**  
 art director: Alvin Gardona  
 client: Visual Concepts  
 title: Death Sprawl  
 medium: Acrylic  
 size: 20"x8½"

4

artist: **GARY GLOVER**  
 art director: E.J. Dixon  
 designer: E.J. Dixon & Victor Navone  
 client: Presto Studios CD Rom  
 title: Agent 5, DaVinci's Courtyard  
 medium: Acrylic  
 size: 9"x12"





*Spectrum III*  
ADVERTISING





artist: JOHN JUDE PALENCAR  
art director: Jerry Todd/George Cornell  
designer: Jerry Todd/John Jude Palencar  
client: Penguin U.S.A./R.S.V.P.  
title: Becoming Human  
medium: Acrylic  
size: 24¾"x27"





artist: BROM  
art director: Kevin Siembieda  
client: Palladium Books  
title: Night Spawn  
medium: Oil  
size: 15"x19"

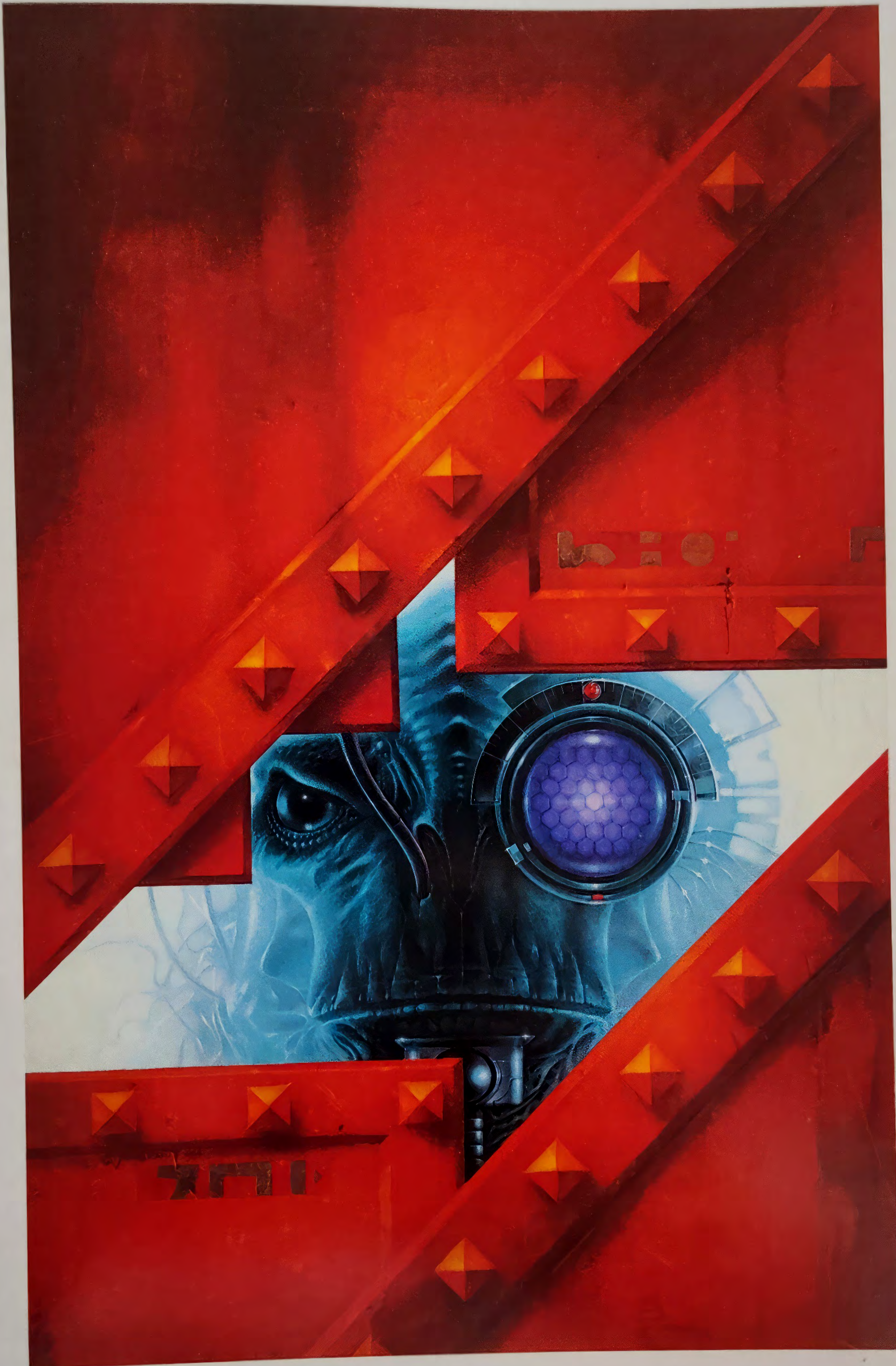




artist: DONATO GIANCOLA  
art director: Jamie Warren Youll  
client: Bantam Books  
title: Lethe  
medium: Oil on paper  
size: 16"x27"



C E R T I F I C A T E  
B O O K



artist: **BRUCE JENSEN**  
art director: Judith Murello  
client: Berkley Publishing Group  
title: The Final Battle  
medium: Acrylic  
size: 13"x20"





1  
 artist: GARY RUDELL  
 art director: Irene Gallo  
 designer: Gary Ruddell  
 client: Tor Books  
 title: The King & The Emperor  
 medium: Oil  
 size: 18"x24"



2  
 artist: R.K. POST  
 art director: Stephen Daniele  
 client: TSR  
 title: Scary Andy  
 medium: Acrylic  
 size: 4"x10"

3  
 artist: ROMAS  
 art director: Maria Melilli  
 client: Tor Books  
 title: Spear of Heaven  
 medium: Acrylic & oil  
 size: 22"x30"







1

artist: **RICHARD POWERS**  
 client: Easton Press  
 title: Flowers for Algernon  
 medium: Acrylic  
 size: 18"x24"

2

artist: **PAUL YOULL**  
 art director: Jamie Warren Youll  
 client: Bantam Books/Lucas Films  
 title: X-Wing: Wedge's Gamble  
 medium: Acrylic & oil  
 size: 380mmx610mm

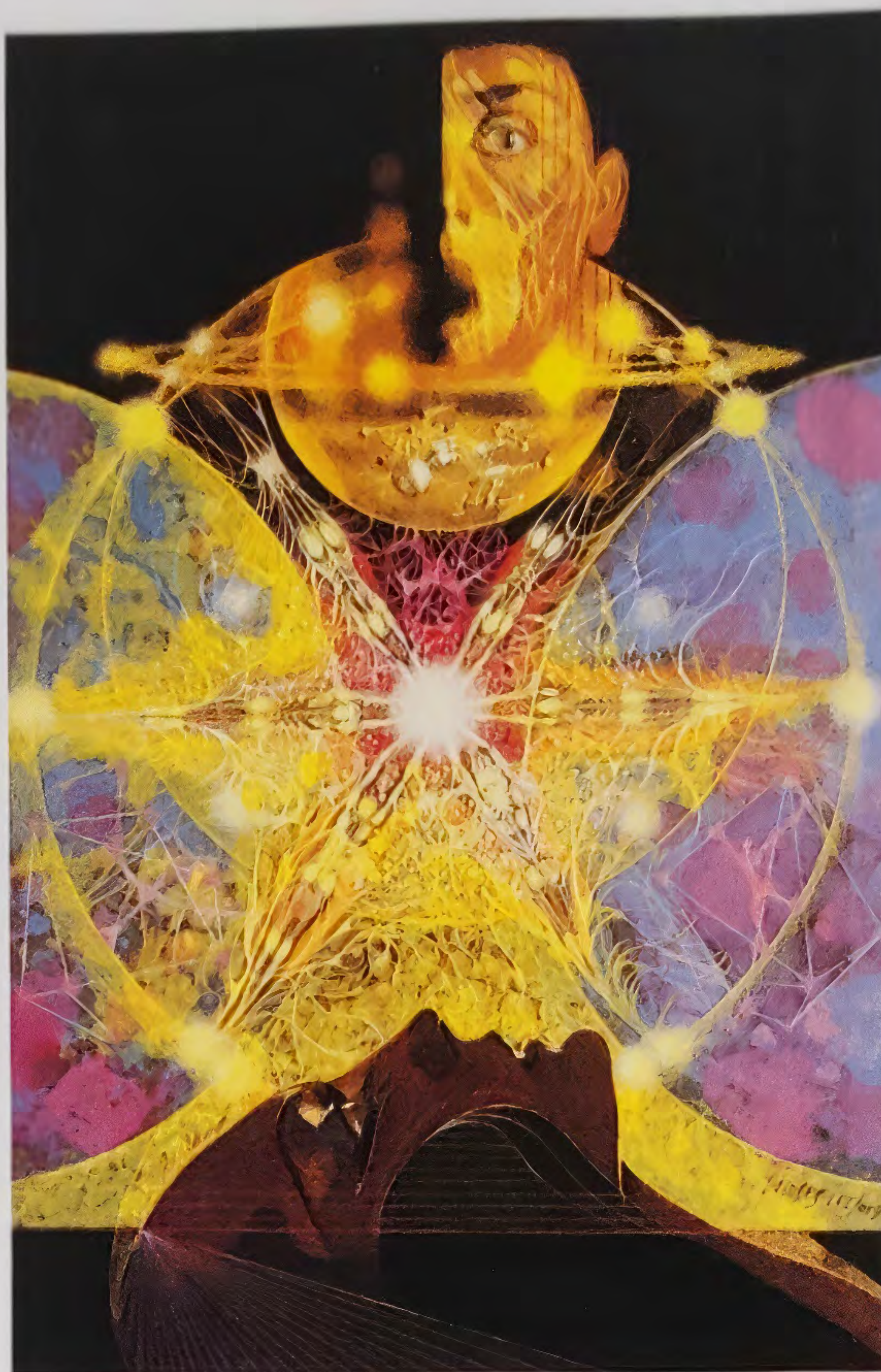
3

artist: **JIM BURNS**  
 art director: John Munday  
 client: HarperCollins  
 title: Seasons of Plenty  
 medium: Acrylic on board  
 size: 32"x22"

4

artist: **DAVID B. MATTINGLY**  
 art director: Jim Baen  
 designer: David B. Mattingly  
 client: Baen Books  
 title: Honor Among Enemies  
 medium: Digital

1



2



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3









1



2



3



1  
 artist: **BOB EGGLETON**  
 art director: Bob Eggleton  
 designer: Jim Turner  
 client: Arkham House  
 title: Cthulhu 2000  
 medium: Gouache  
 size: 12"x25"

2  
 artist: **JOEL BISKE**  
 art director: Jim Nelson  
 client: FASA Corporation  
 title: Joie's Playthings  
 medium: Ink wash  
 size: 7"x10"

3  
 artist: **BOB EGGLETON**  
 designer: Nick May  
 client: Gollancz  
 title: Keepin' An Eye Out For Ya  
 medium: Acrylic  
 size: 16"x20"

4  
 artist: **JOEL BISKE**  
 art director: Jim Nelson  
 client: FASA Corporation  
 title: Yrsthgrathe  
 medium: Scratchboard  
 size: 11"x16"









1  
 artist: **LUIS ROYO**  
 art director: Luis Royo  
 client: Norma Editorial  
 title: Malefic  
 medium: Acrylic & ink  
 size: 14"x18"



2  
 artist: **NICK GAETANO**  
 art director: George Cornell  
 client: Penguin U.S.A.  
 title: Mercury  
 medium: Acrylic & airbrush  
 size: 18"x28"

3  
 artist: **BRIAN DURFEE**  
 art director: Brian Durfee  
 designer: Larry Smith  
 client: TSR  
 title: Character Creation  
 medium: Acrylic  
 size: 19"x29"

4  
 artist: **RICHARD BOBER**  
 art director: Irene Gallo  
 designer: Richard Bober  
 client: Tor Books  
 title: Shards of the Empire  
 medium: Oil  
 size: 24"x30"









1

artist: **DOUG ANDERSON**  
 art director: Jim Nelson  
 client: FASA Corporation  
 title: Corporate Security  
 medium: Oil  
 size: 18"x18"

2

artist: **STEPHEN YOULL**  
 art director: Jamie S. Warren  
 designer: Stephen Youll  
 client: Bantam Books  
 title: Tales from Jabba's Palace  
 medium: Oil  
 size: 28"x22"

3

artist: **PAUL R. ALEXANDER**  
 art director: Jim Baen  
 client: Baen Books  
 title: The Triumphant  
 medium: Gouache  
 size: 15"x24"



2



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*Spectrum III*  
B O O K



1



1

artist: **JOHN JUDE PALENCAR**  
 art director: David Stevenson  
 designer: David Stevenson &  
 John Jude Palencar  
 client: Ballantine Books  
 title: *The Dream Cycles of H.P. Lovecraft:*  
*Dream of Terror & Death*  
 medium: Acrylic  
 size: 40"x15½"

2

artist: **ALAN M. CLARK**  
 client: Blue Moon Books  
 title: *Chuckling Beneath His Mask*  
 medium: Acrylic  
 size: 18"x22"

3

artist: **JOSEPH DeVITO**  
 art director: Joseph DeVito  
 designer: Joseph DeVito  
 client: Tor Books  
 title: *Vanitas*  
 medium: Oil  
 size: 12½"x17½"

2









1

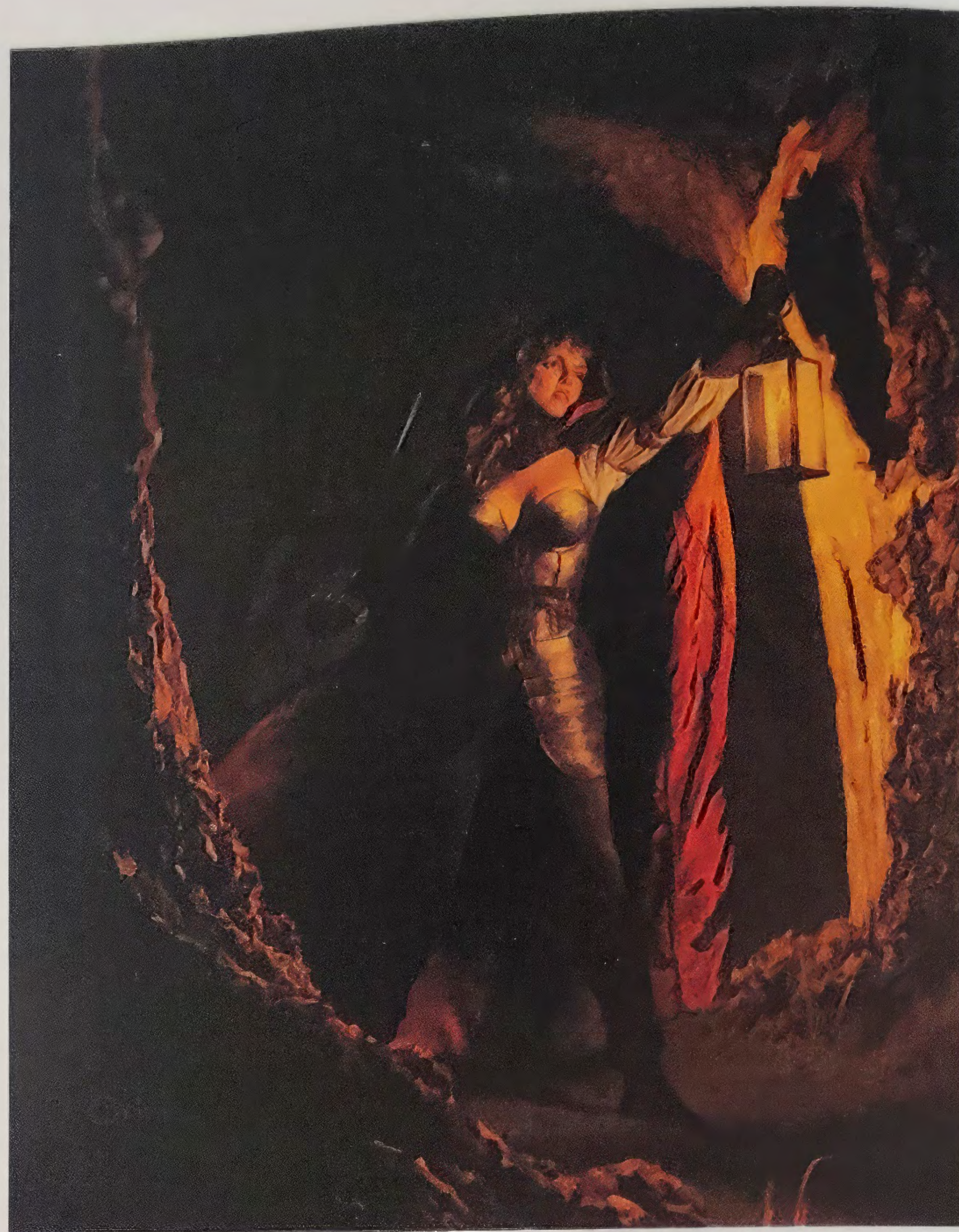
artist: **GLEN ORBIK**  
 art director: Peggy Cooper  
 client: TSR, Inc.  
 title: Tales of Enchantment  
 medium: Oil  
 size: 29"x35"

2

artist: **DONATO GIANCOLA**  
 art director: Jerry Todd  
 client: Roc/Penguin U.S.A.  
 title: Caverns of Socrates  
 medium: Oil on paper  
 size: 34"x22"

3

artist: **STEPHEN YOULL**  
 art director: Jamie S. Warren  
 designer: Stephen Youll  
 client: Bantam Books  
 title: Exile's Children  
 medium: Oil  
 size: 30"x40"



2









1

artist: **PAUL R. ALEXANDER**  
 art director: Jim Baen  
 client: Baen Books  
 title: Allies & Aliens  
 medium: Gouache  
 size: 14½"x23"

2

artist: **BRUCE JENSEN**  
 art director: Irene Gallo  
 designer: Richard Etienne  
 client: Tor Books  
 title: Armed Memory  
 medium: Acrylic  
 size: 16"x24"

3

artist: **BRYN BARNARD**  
 art director: Jeff Brenner  
 client: Putnam Publishing  
 title: Dune  
 medium: Oil  
 size: 18"x24"

4

artist: **DARREL ANDERSON**  
 art director: Jim Nelson  
 client: FASA Corporation  
 title: O'Sapiens Music Box  
 medium: Digital

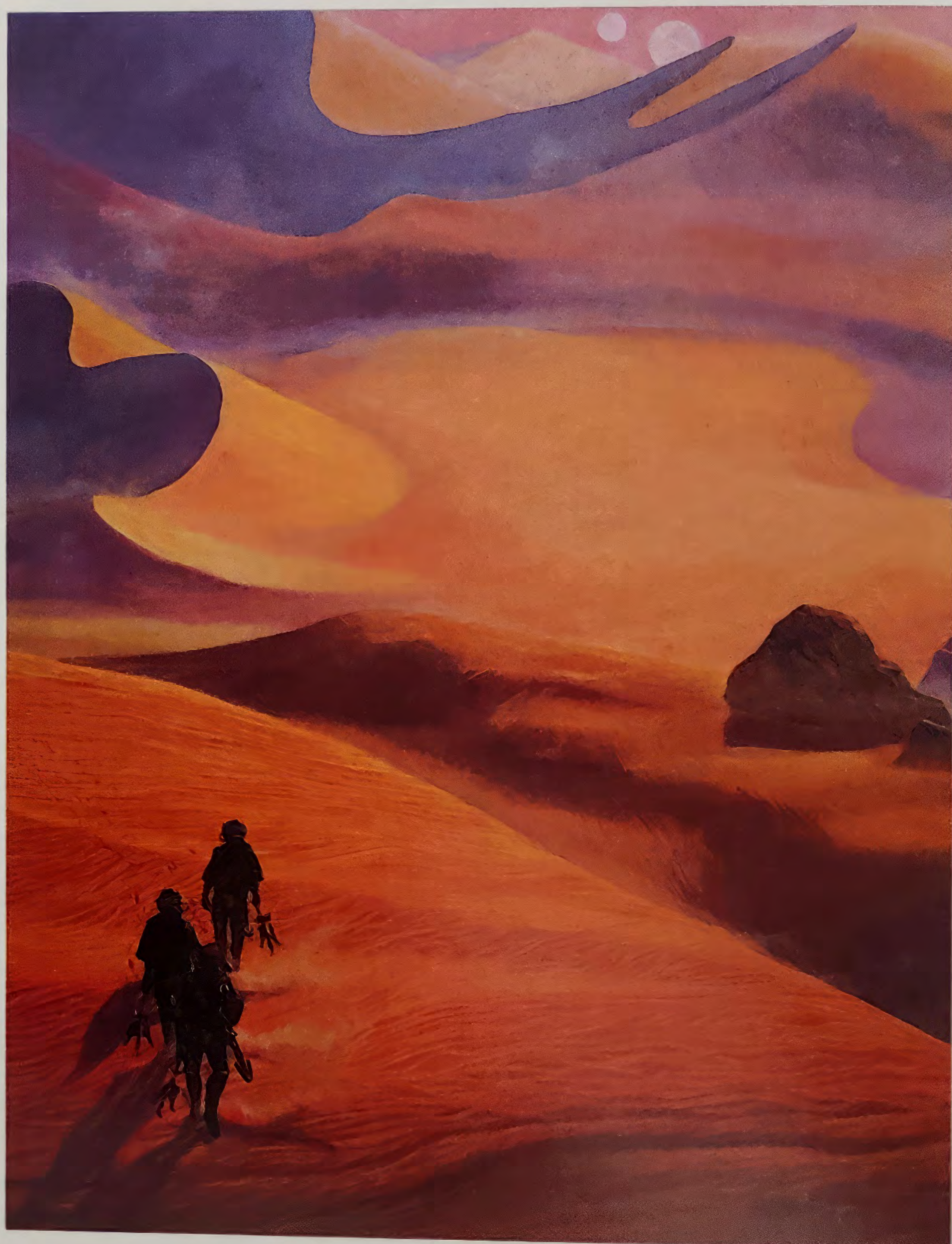
1



2



3









1

artist: **PAT MORRISSEY**  
 art director: Joe Rapoli  
 client: Easton Press  
 title: Fisherman of the Inland Sea  
 medium: Acrylic & oil  
 size: 18"x24"

2

artist: **ROMAS**  
 art director: Carl Galian  
 client: Penguin U.S.A.  
 title: Arcady  
 medium: Acrylic  
 size: 22½"x30"

3

artist: **MICHAEL WHELAN**  
 art director: Sheila Gilbert  
 client: DAW Books  
 title: Exiles II: Spellweaver  
 medium: Acrylic & watercolor on board  
 size: 22"x30"

1



2







*Spectrum III*  
B O O K





1  
 artist: VINCENT DiFATE  
 art director: Sheila Gilbert  
 client: DAW Books  
 title: It Came From  
 the Drive-In  
 medium: Acrylic on board  
 size: 18"x24"

2  
 artist: ROMAS  
 art director: George Cornell  
 client: Penguin U.S.A.  
 title: Grunts  
 medium: Acrylic  
 size: 22"x30"

3  
 artist: RON WALOTSKY  
 art director: Mike Anderson  
 client: Thorndike, Hall Press  
 title: 2001 Anniversary  
 medium: Acrylic

4  
 artist: ROB WOOD  
 art director: Neil Stuart  
 client: Penguin U.S.A.  
 title: The Weatherman  
 medium: Acrylic on board  
 size: 10"x17"











1  
 artist: **NICHOLAS JAINSCHIGG**  
 art director: Irene Gallo  
 designer: Carol Russo  
 client: Tor Books  
 title: Queen City Jazz  
 medium: Acrylic & oil  
 size: 36"x24"

2  
 artist: **DiTERLIZZI**  
 art director: Peggy Cooper  
 designer: Dawn Murin  
 client: TSR, Inc.  
 title: Cat Lord  
 medium: Ink & watercolor  
 size: 11"x14"

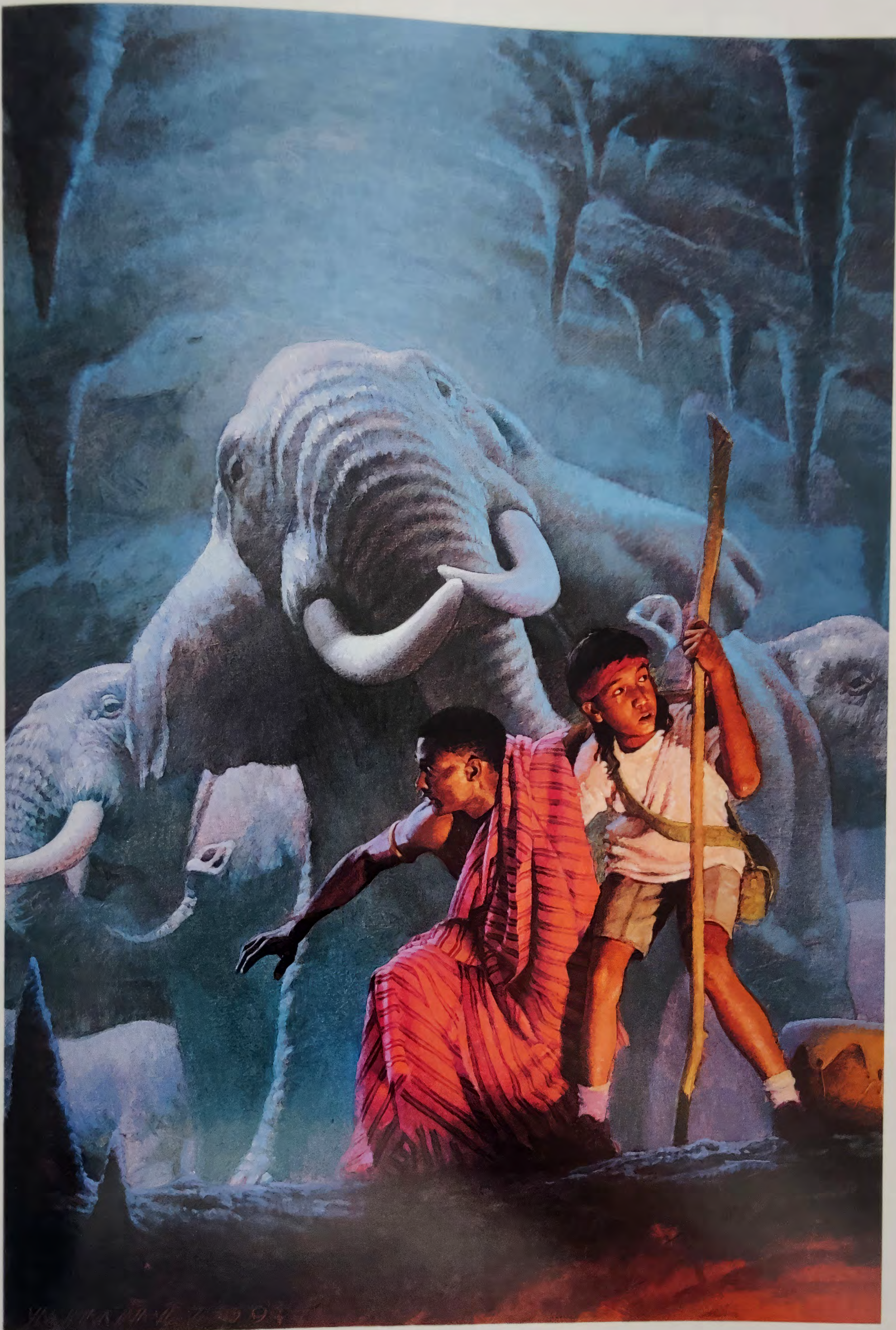


3  
 artist: **KEVIN KRENECK**  
 art director: Kevin Kreneck  
 client: Graphis  
 title: Counting Sheep  
 medium: Pen & ink  
 size: 6H"x10"

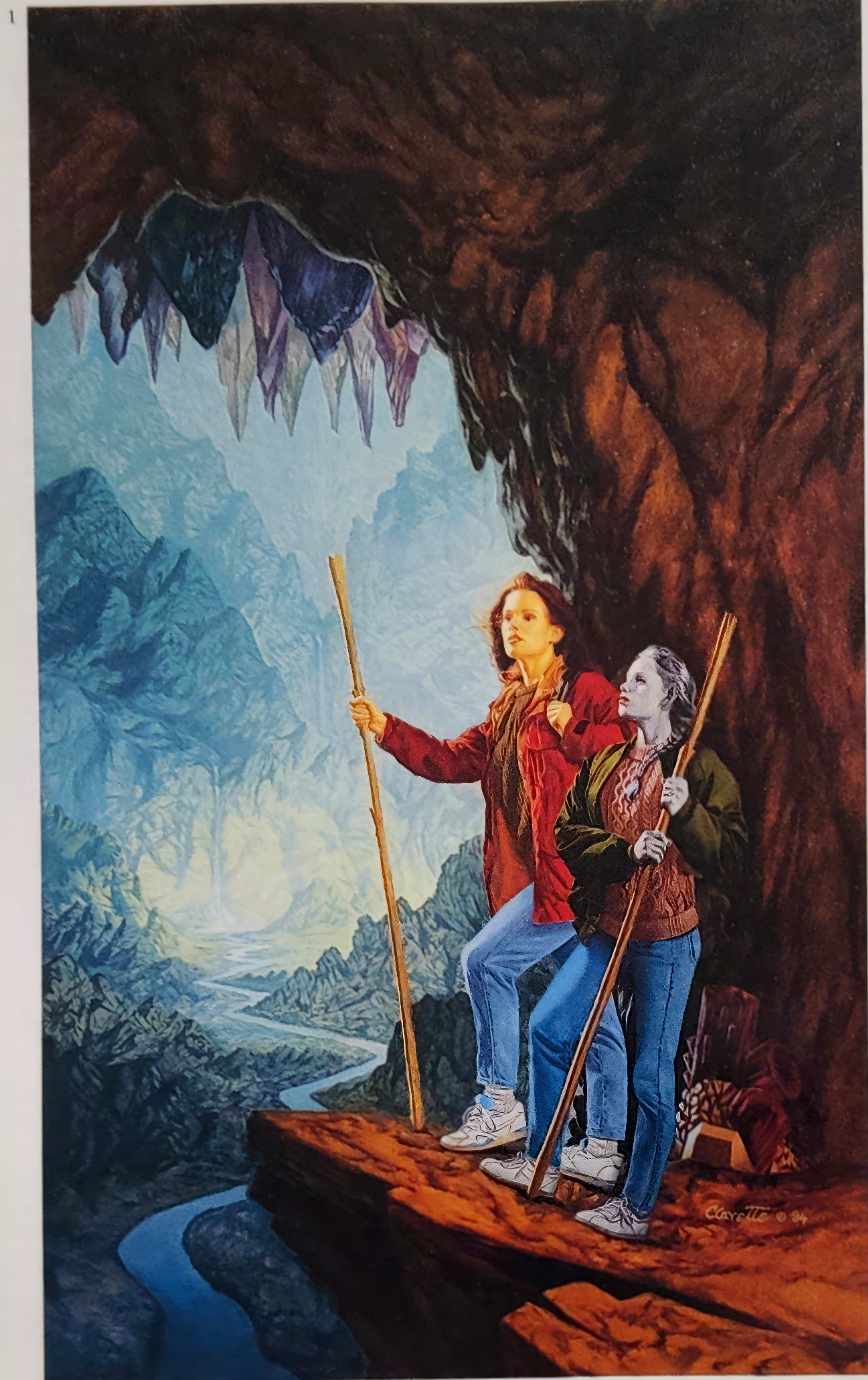


4  
 artist: **MIKE WIMMER**  
 client: Hyperion  
 title: Thunder Cave









1  
 artist: **DON CLAVETTE**  
 art director: Judith Murello  
 client: Berkley Publishing Group  
 title: Troll Quest  
 medium: Oil  
 size: 18"x30"

3  
 artist: **LES DORSCHIED**  
 art director: Jim Nelson  
 designer: Les Dorscheid  
 client: FASA Corporation  
 title: Chaos March  
 medium: Oil  
 size: 20"x28"



2  
 artist: **LES EDWARDS**  
 art director: Jim Nelson  
 designer: Jim Nelson  
 client: FASA Corporation  
 title: The Book of Exploration  
 medium: Oil  
 size: 18"x22"



4  
 artist: **JOHN ZELEZNIK**  
 art director: Kevin Siembieda  
 designer: John Zeleznik  
 client: Palladium Books, Inc.  
 title: Rifts Underseas  
 medium: Acrylic  
 size: 18"x22"







1



1

artist: **JERRY TIRITILLI**  
 art director: Michael Walsh  
 designer: Michael Walsh  
 client: Turner Publishing  
 title: The Pagemaster

2

artist: **NICK GAETANO**  
 art director: George Cornell  
 client: Penguin U.S.A.  
 title: Icarus  
 medium: Acrylic & airbrush  
 size: 18"x28"

3

artist: **DARREL ANDERSON**  
 art director: Jim Nelson  
 client: FASA Corporation  
 title: OrnoSapien Plan  
 medium: Digital

4

artist: **JANNY WURTS**  
 art director: Gene Mydlowski  
 client: HarperCollins  
 title: Keeper of the Keys  
 medium: Oil  
 size: 30"x22½"

2









1



1

artist: **DOUG BEEKMAN**  
 art director: Irene Gallo  
 client: Tor Books  
 title: Wizard's First Rule  
 medium: Oil  
 size: 24"x39"

2

artist: **JEFF MIRACOLA**  
 art director: Jim Nelson  
 designer: Jim Nelson  
 client: FASA Corporation  
 title: Bone Crown  
 medium: Oil on masonite  
 size: 18"x24"

3

artist: **JOHN HOWE**  
 art director: Sheila Gilbert  
 designer: Miles Long  
 client: DAW Books  
 title: Castle Fantastic  
 medium: Watercolor  
 size: 18"x24"

2









1  
 artist: IAN MILLER  
 client: Pan  
 title: The Cygnet & the Firebird  
 medium: Acrylic  
 size: 11"x13 1/2"

2  
 artist: BROM  
 art director: Jim Nelson  
 designer: Jim Nelson  
 client: FASA Corporation  
 title: Warbird  
 medium: Oil  
 size: 17"x23"

3  
 artist: LES EDWARDS  
 art director: Mike Stocks  
 designer: Mike Stocks  
 client: Usborne Publishing  
 title: Victorian Ghost Stories:  
     The Open Door  
 medium: Oil  
 size: 10"x16"



2









1

artist: **ROMAS**  
 art director: George Cornell  
 client: Penguin U.S.A.  
 title: The Catswold Portal  
 medium: Acrylic  
 size: 29"x22"

2

artist: **DONATO GIANCOLA**  
 art director: Carl Galian  
 client: Roc/Penguin U.S.A.  
 title: Eggheads  
 medium: Oil on paper  
 size: 15"x26"

3

artist: **TARA McGOVERN**  
 art director: Judith Murello  
 designer: Judith Murello  
 client: Berkley Publishing  
 title: Resurrection Man  
 medium: Acrylic  
 size: 30"x40"



2











*Vigilante copyright © and TM 1996 D.C. Comics*

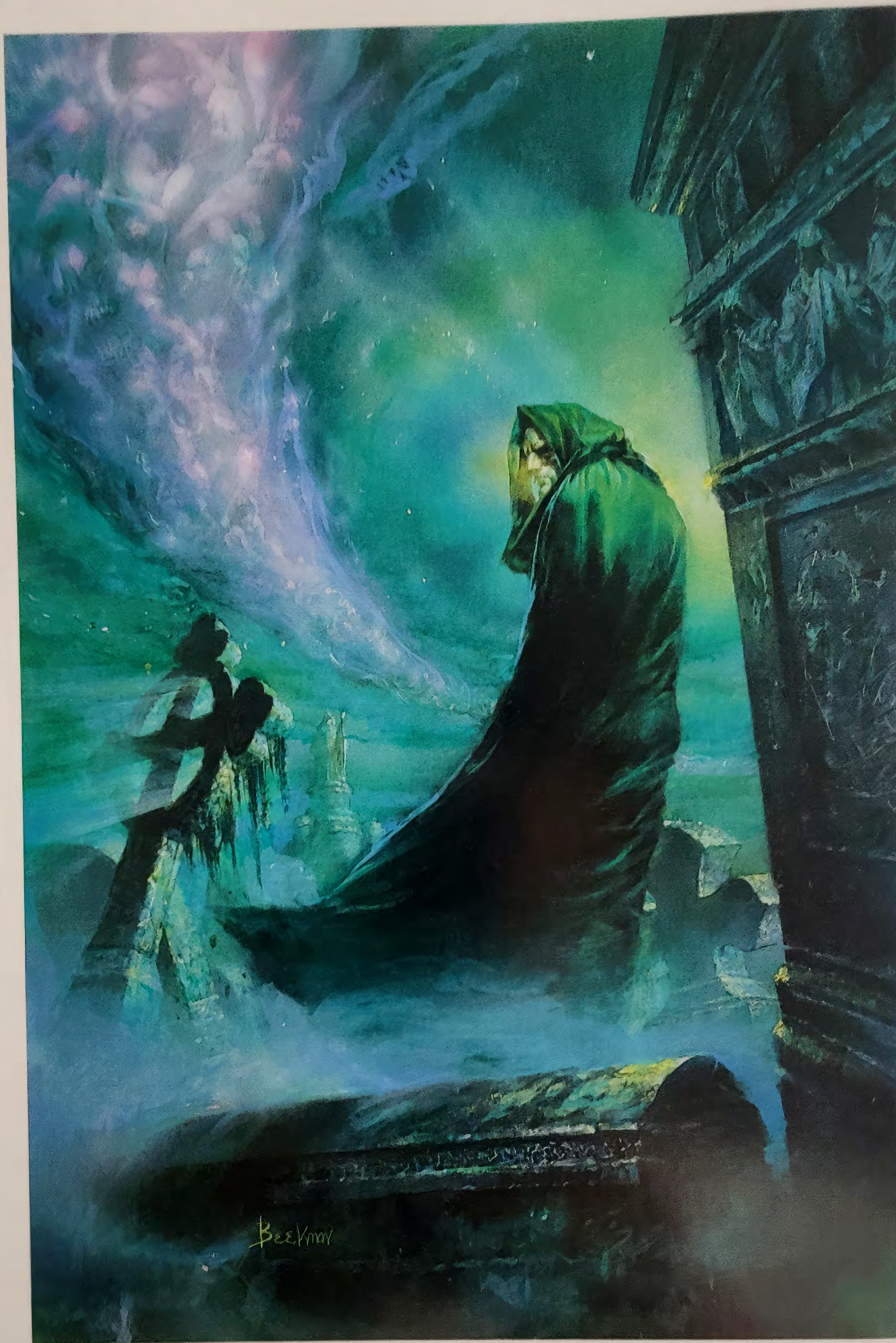
artist: **MARK CHIARELLO**  
art director: Archie Goodwin/Chris Duffy  
client: D.C. Comics  
title: Vigilante #1  
medium: Gouache  
size: 11"x17"





artist: JOHN MUELLER  
art director: Annie Brockway  
designer: Kevin Lison  
client: Kitchen Sink Press  
title: Oink #1





*The Spectre copyright © and TM 1996 D.C. Comics.*

artist: DOUG BEEKMAN  
art director: Dan Raspler/Mark Chiarello  
client: D.C. Comics  
title: Phantasm of Eternity  
medium: Oil & acrylic on board  
size: 20"x30"





*Thor copyright © and TM 1996 Marvel Comics. Captain Marvel copyright © and TM 1996 D.C. Comics.*

artists: GLEN ORBIK, LAUREL BLECHMAN,  
& SHAWN ZENTS

art director: Jim Spivey

client: D.C. Comics

title: Thor VS Captain Marvel

medium: Gouache

size: 12"x16½"

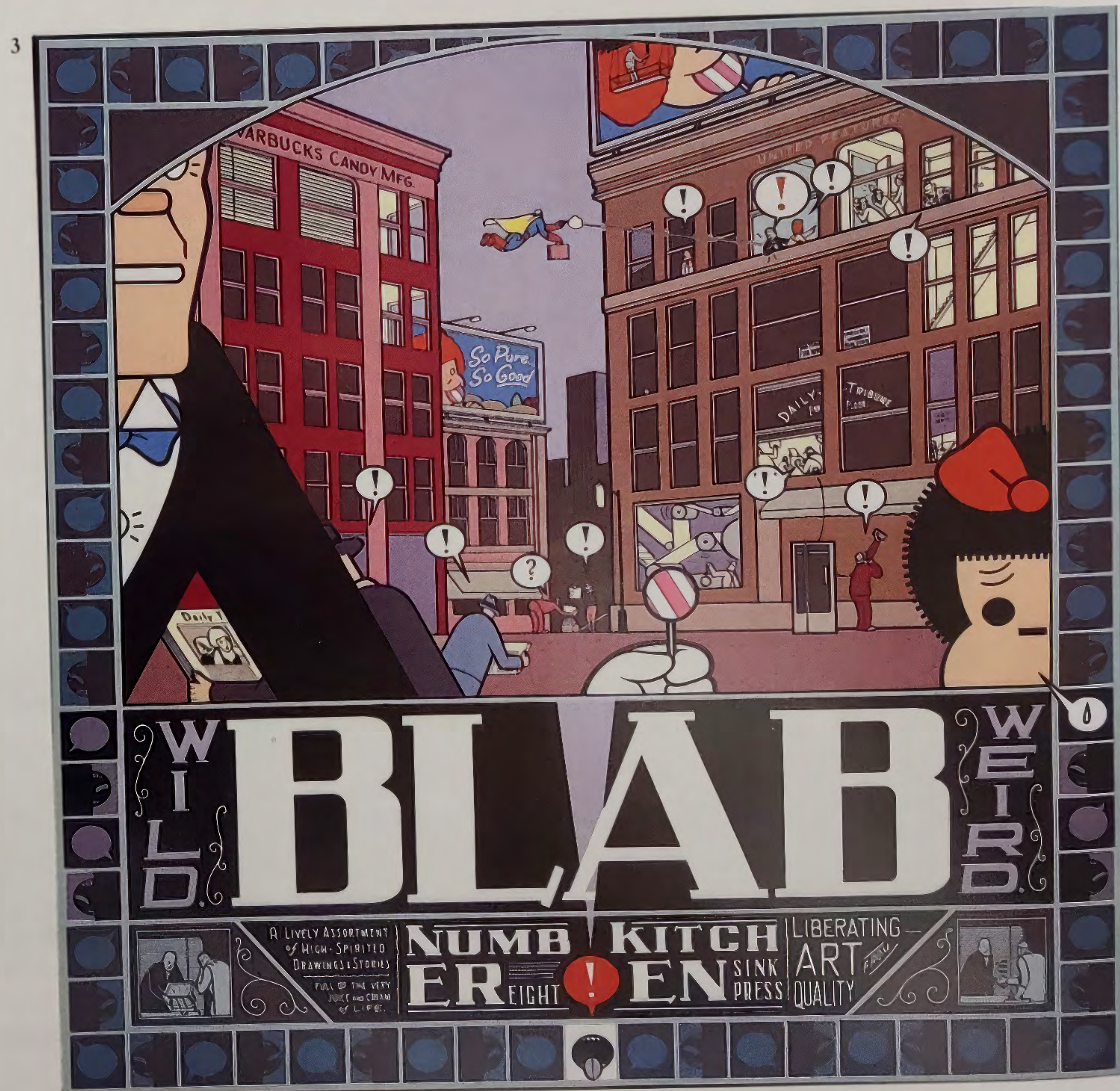




1  
 artist: JOE CHIDO  
 art director: Ted Adams  
 client: Wildstorm Productions  
 title: Voodoo  
 medium: Acrylic  
 size: 8½"x11½"



2  
 artist: TRAVIS CHAREST  
 & TROY HUBBS  
 art director: Mike Heisler  
 designer: Travis Charest  
 client: Wildstorm Productions  
 title: Wildcats: Covert Action Teams #25  
 medium: Colored inks  
 size: 22"x17"



3  
 artist: CHRIS WARE  
 art director: Monte Beauchamp  
 designer: Chris Ware  
 client: Kitchen Sink Press  
 title: Blab #8

4  
 artist: JOE CHIDO  
 art director: Ted Adams  
 client: Wildstorm Productions  
 title: Despot  
 medium: Acrylic  
 size: 8½"x11½"

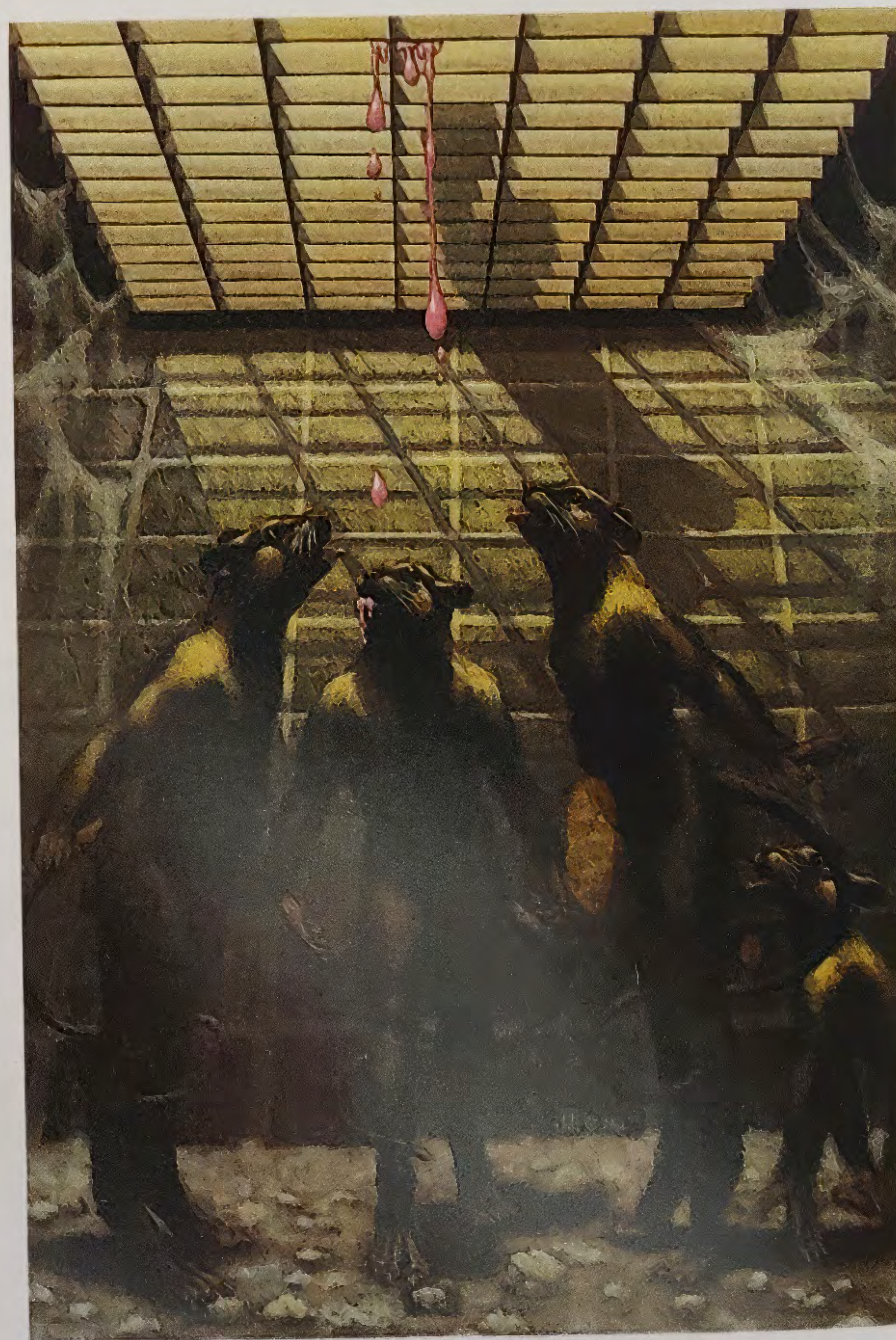








The Thing is copyright © and TM 1996 by Marvel Entertainment Group, Inc.



1  
computer artist: **CHUCK MAIDEN**  
penciler: Warren Martineck  
art director: Mike Giles  
client: Marvel Entertainment Group, Inc./  
Fleer Corporation  
title: The Thing  
medium: Digital

2  
artist: **JILL BAUMAN**  
designer: Jill Bauman  
client: Harlan Ellison/Dark Horse Comics  
title: Our Own Ice Cream I & II  
medium: Acrylic  
size: Each 16"x24"

3  
artist: **JOHN C. CEBOLLERO**  
client: Event Comics  
title: Gabriel  
medium: Acrylic  
size: 8 1/4"x12 1/8"





Gabriel is copyright © and TM 1996 by Quesada/Palmiotti.





1  
 artist: **KEN MEYER JR.**  
 client: Caliber Comics  
 title: Digitized K  
 medium: Digital  
 size: 10"x15"



2  
 artist: **NORM BREYFOGLE**  
 client: Norm Breyfogle  
 publisher: Malibu Comics  
 title: Metaphysique #1 Cover  
 medium: Acrylic/mixed  
 size: 11"x17"

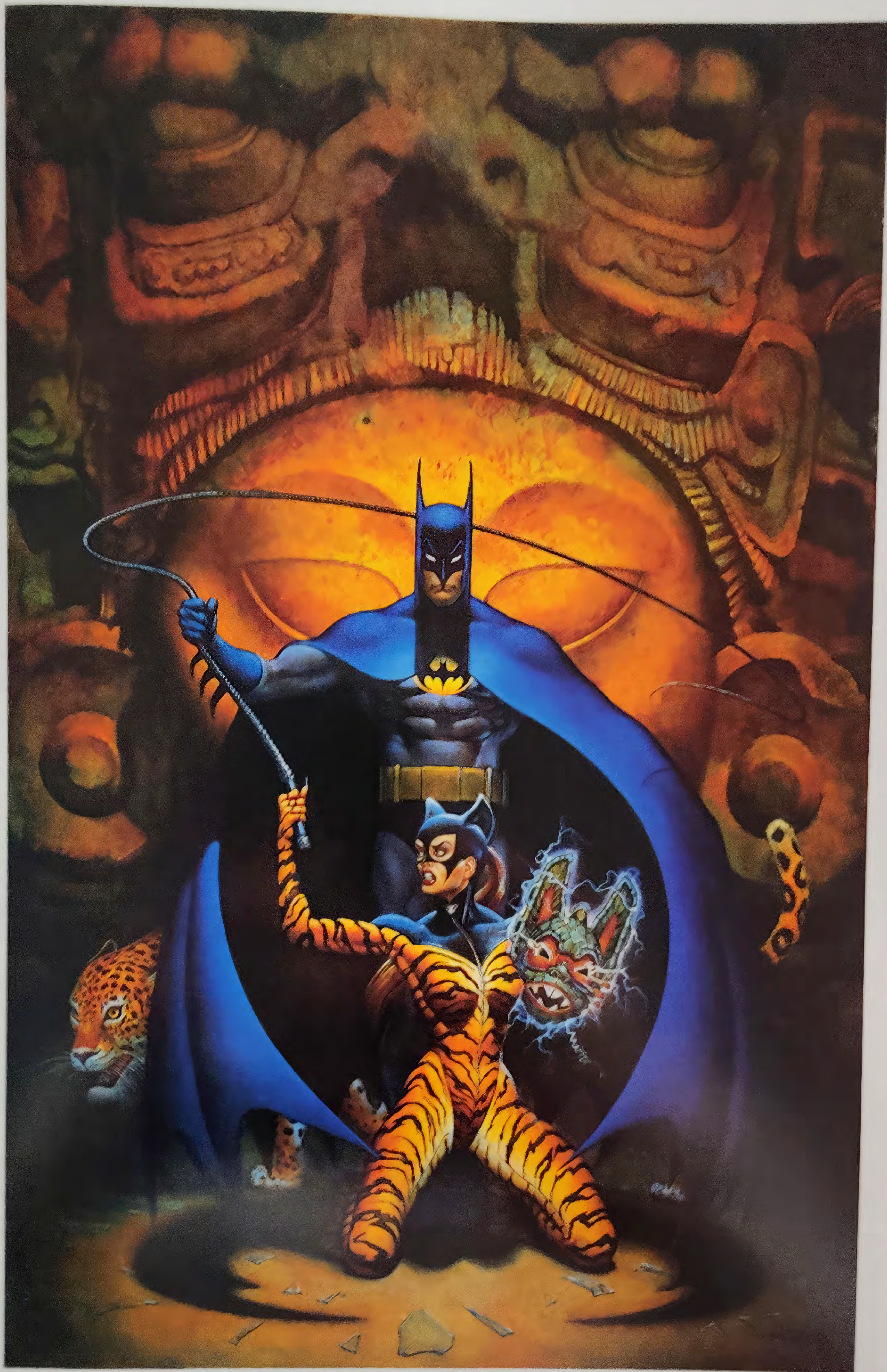


3  
 artist: **JOHN HANLEY**  
 art director: Darren Vincenzo/Scott Peterson  
 client: D.C. Comics  
 title: Batman Forever Comic Adaptation  
 medium: Mixed  
 size: 40"x30"

4  
 artist: **DON MAITZ**  
 art director: Robin Brosterman  
 designer: Don Maitz  
 client: D.C. Comics  
 title: Batman: The Last Angel  
 medium: Oil on masonite  
 size: 20"x30"

Batman and supporting characters are copyright © and TM 1996 by D.C. Comics





Batman is a registered trademark and TM 1996 by D.C. Comics.

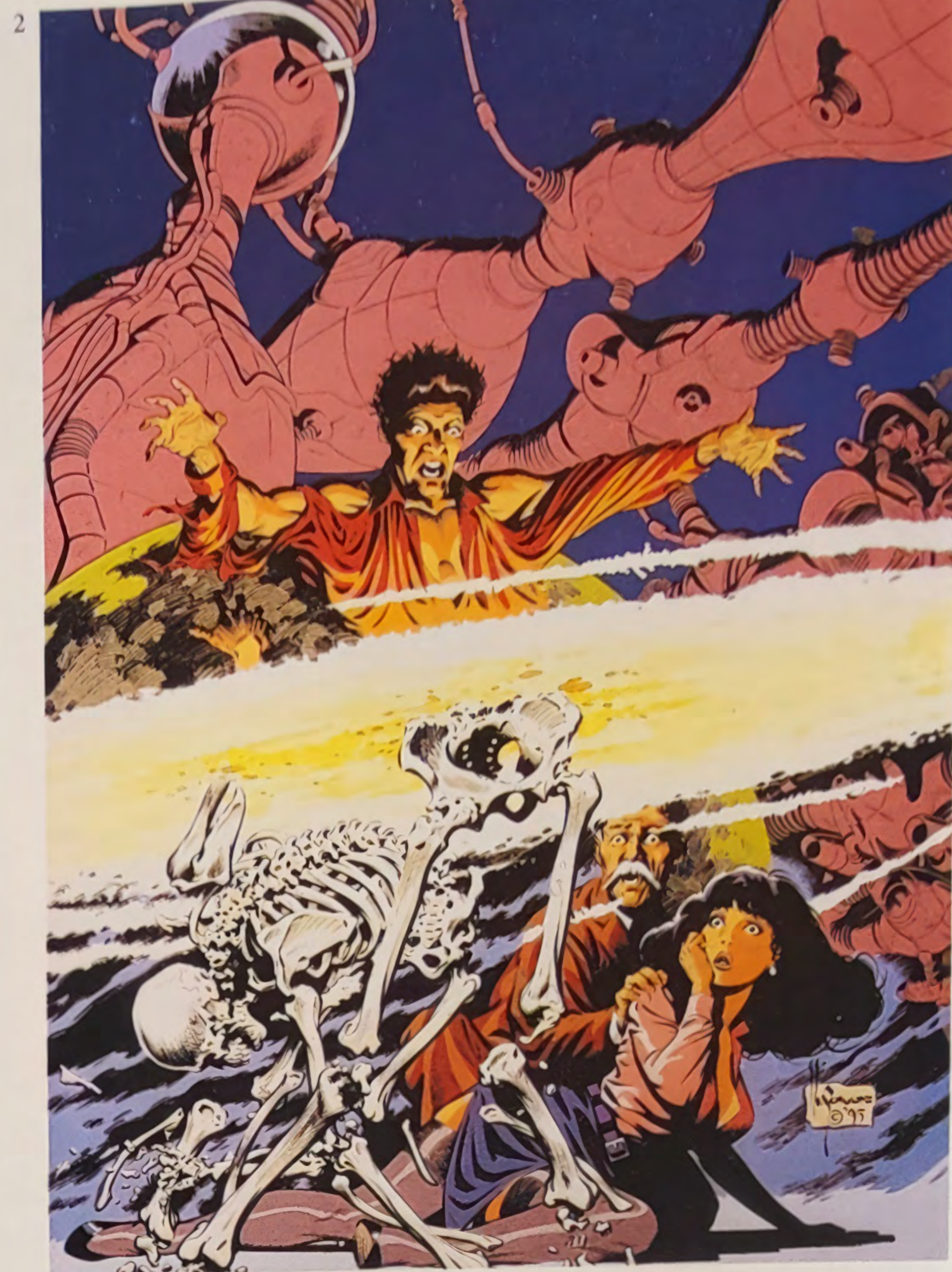
*Spectrum III*  
COMICS





1  
 artist: **JEFF PITTARELLI**  
 art director: Daniel Presedo  
 designer: Dramenon Productions  
 client: Gothic/Dramenon Studios  
 title: Dream Wolves  
 Swimsuit Bizarre #0  
 medium: Acrylic & colored pencil  
 size: 20"x30"

3  
 artist: **TOM SIMONTON**  
 art director: Jim Whiting  
 client: FantaCo  
 title: Texoma Red  
 medium: Oil  
 size: 15"x21"



2  
 artist: **MARK SCHULTZ**  
 art director: Amie Brockway  
 designer: Kevin Lison  
 colorist: Ray Fehrenbach  
 client: Kitchen Sink Press  
 title: Death Rattle #1 Cover  
 medium: Pen & ink  
 size: 14"x21"

4  
 artist: **CHARLES BURNS**  
 client: Kitchen Sink Press  
 title: Black Hole #2 Cover







*Spectrum III*  
COMICS



1

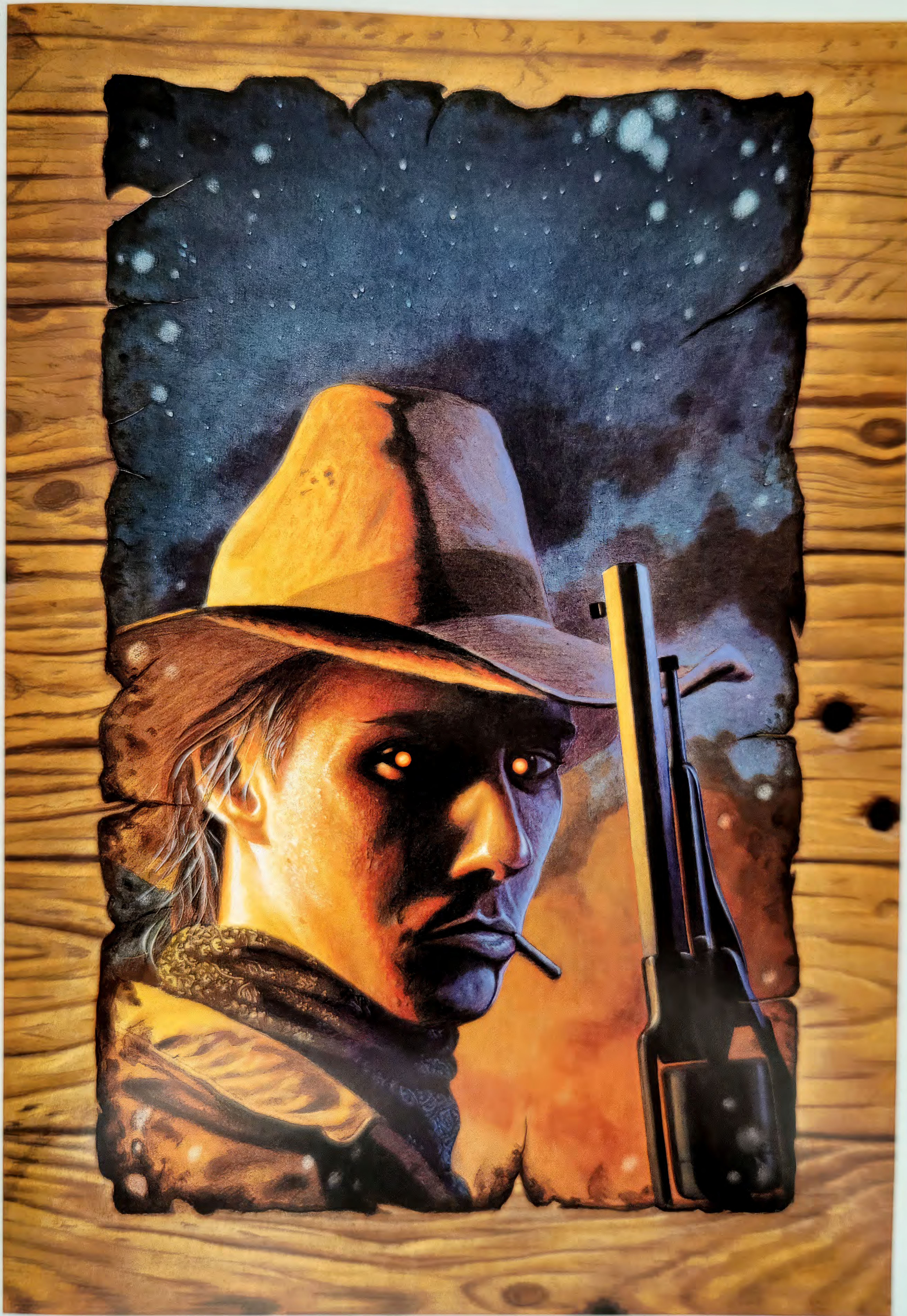
artist: JOE CHIDO  
 art director: Ted Adams  
 client: Wildstorm Productions  
 title: Grifter  
 medium: Acrylic  
 size: 8½"x11½"

2

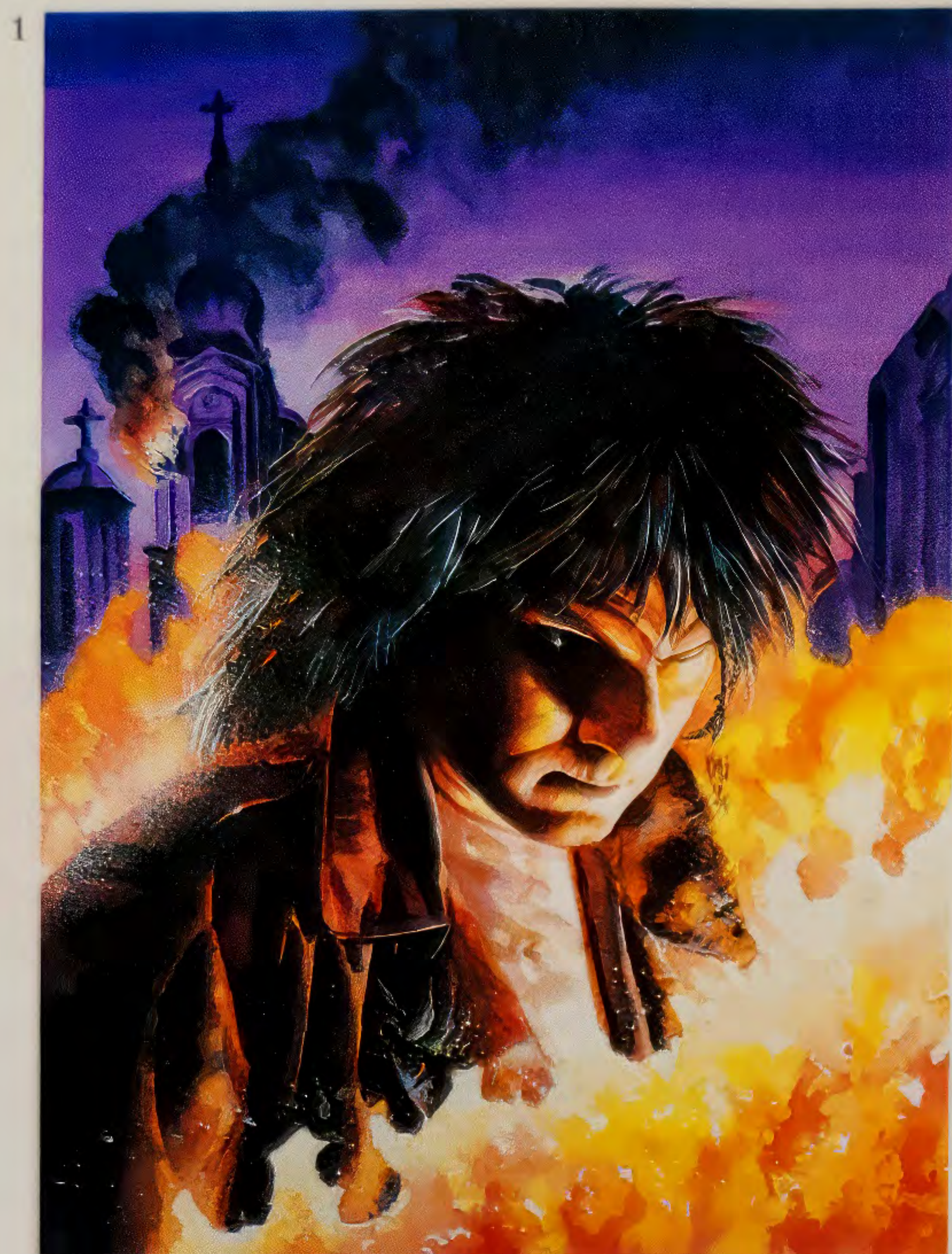
artist: CHARLES LANG  
 art director: Wendy Snow-Lang  
 client: Millennium Publications  
 title: Night's Children:  
 Red Trails West #2  
 medium: Acrylic  
 size: 16"x20"











1  
 artist: **KEN MEYER JR**  
 art director: Nate Pride  
 client: Caliber Comics  
 title: Kilroy Is Here  
 medium: Watercolor  
 size: 10"x15"



2  
 artist: **STEPHEN HICKMAN**  
 designer: Stephen Hickman  
 client: Dark Horse Comics  
 title: Diver  
 medium: Oil

3  
 artist: **JOE CHIDO**  
 art director: Drew Bittner  
 computer colorist: Homer Reyes  
 client: Wildstorm Productions  
 title: Wetworks  
 medium: Ink & gouache  
 size: 20"x30"







GOLD AWARD  
DIMENSIONAL



sculptor: RANDY BOWEN  
designer: Frank Frazetta  
client: Dark Horse Comics  
title: Death Dealer  
medium: Bronze



SILVER AWARD  
DIMENSIONAL



sculptor: MARK NEWMAN  
art director: Mark Newman  
designer: Mark Newman  
client: Newmanoid Models  
title: Moonsinger  
medium: Resin casting  
size: 14" tall



C E R T I F I C A T E  
D I M E N S I O N A L

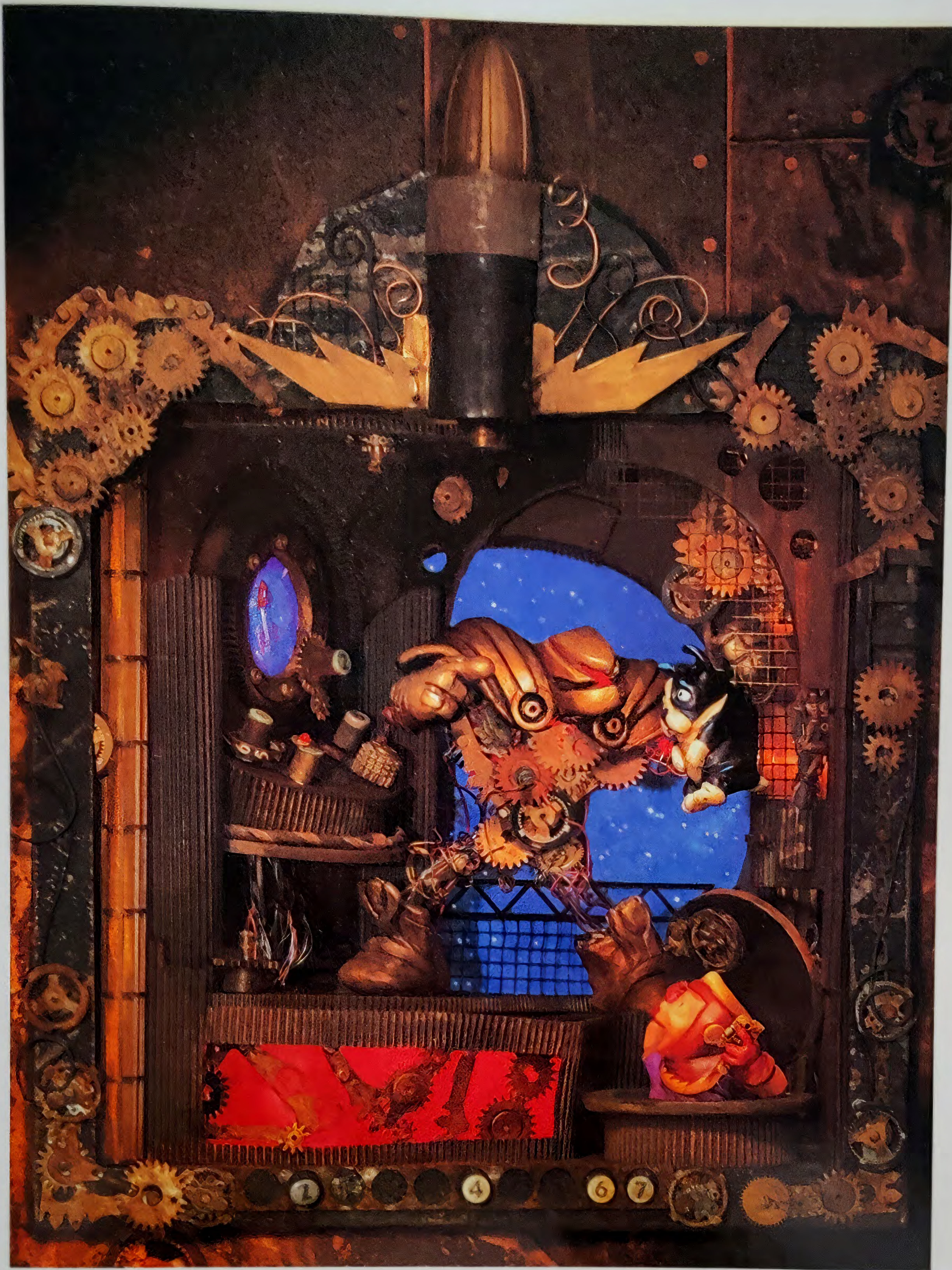


Swamp Thing copyright © and TM 1996 D.C. Comics.

sculptor: TOM TAGGART  
art director: Stuart Moore  
photographer: Sal Trombino  
client: D.C. Comics  
title: Swamp Thing  
medium: Clay



C E R T I F I C A T E  
D I M E N S I O N A L



sculptor: PEDRO MARTIN  
client: Pedro Martin  
title: Treasures I  
medium: Mixed  
size: 14"x14"



1  
*sculptor:* RANDY BOWEN  
*designer:* Bowen Design  
*character creator:* R. F. Outcault  
*client:* Gemstone  
*title:* The Yellow Kid  
*medium:* Bronze

2  
*sculptor:* LISA SNELLINGS  
*art director:* Lisa Snellings  
*designer:* Lisa Snellings  
*client:* Dark Caravan Series  
*title:* Don't Ask Jack  
*medium:* Clay & wood  
*size:* 17" tall

3  
*sculptor:* SAMUEL H. GREENWELL  
*photographer:* Bob Heffner  
*client:* Jayco Hobbies  
*title:* Time Bandit  
*size:* 12" tall

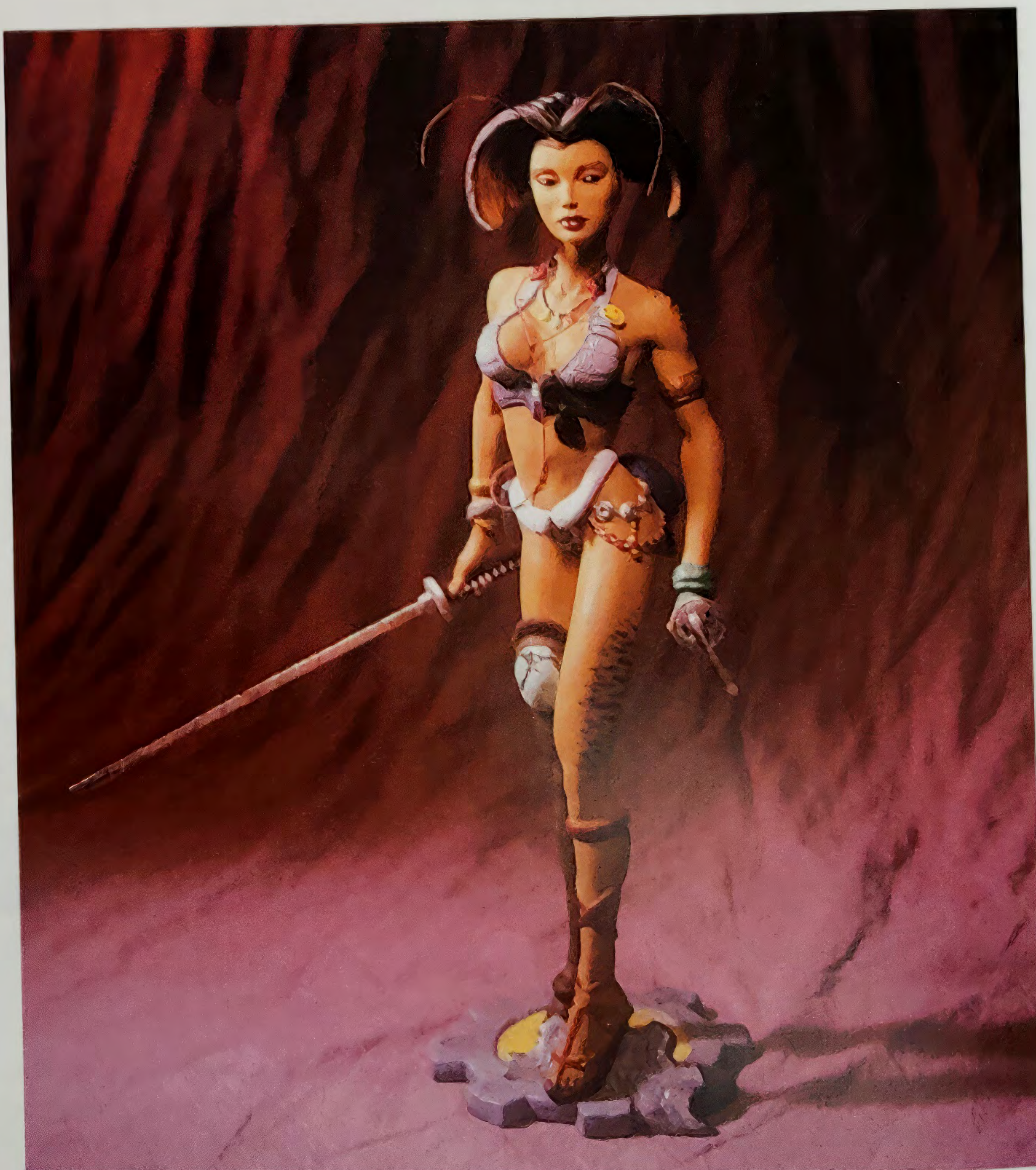
4  
*sculptor:* CLAYBURN MOORE  
*designer:* Clayburn Moore  
*client:* Full Bleed  
*title:* Pitt Bronze  
*medium:* Bronze  
*size:* 10½" tall



2



3







*Spectrum III*  
DIMENSIONAL





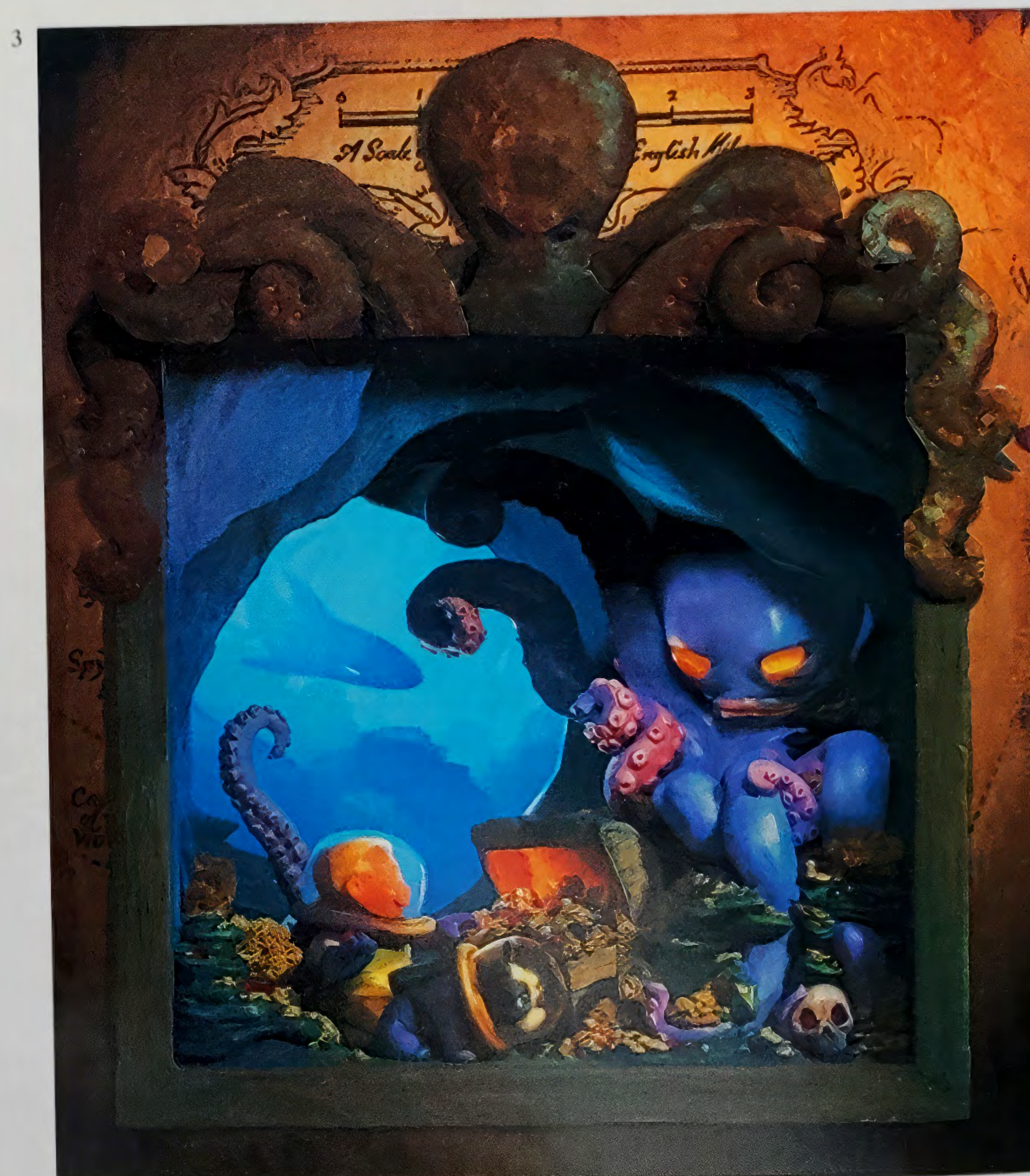
1  
sculptor: VINCENT CANTILON  
title: Stormcrow the Necromancer  
medium: Bronze  
size: 23" tall



2  
sculptor: TONY McVEY  
title: Gillman (kit)  
medium: Cast resin  
size: 9" tall

3  
sculptor: PEDRO MARTIN  
client: Pedro Martin  
title: Treasures II  
medium: Mixed  
size: 14"x14"

4  
sculptor: MARK NEWMAN  
art director: Mark Newman  
designer: Mark Newman  
client: Newmanoid Models  
title: Neil Andrythal  
medium: Resin casting  
size: 10 1/4" tall







*Spectrum III*  
DIMENSIONAL





1  
*sculptor:* TONY McVEY  
*title:* Juvenile T-Rex  
*medium:* Cast resin  
*size:* 13" wide

2  
*sculptor:* TONY McVEY  
*title:* Simple Pleasure  
*medium:* Cast resin  
*size:* 25½" tall

3  
*sculptor:* RANDY BOWEN  
*designer:* Michael Wm. Kaluta/Randy Bowen  
*client:* Graphitti Designs  
*title:* The Shadow Bust







*Spectrum III*  
DIMENSIONAL





1  
*sculptor:* RANDY BOWEN  
*designer:* Randy Bowen  
*client:* Bowen Design  
*title:* The Decapitator

2  
*sculptor:* CLAYBURN MOORE  
*designer:* William Tucci/Clayburn Moore  
*client:* William Tucci/Crusade Comics  
*title:* Shi  
*medium:* Polyresin  
*size:* 13" tall

3  
*sculptor:* STEPHEN HICKMAN  
*designer:* Stephen Hickman  
*client:* Bowen Design  
*title:* The Call of Cthulhu  
*medium:* Polyform  
*size:* 8" tall







*Spectrum III*  
DIMENSIONAL



G O L D   A W A R D  
I N S T I T U T I O N A L



artist: JAMES GURNEY

art director: Jane Lahr

designer: Judy Turziano

client: Turner Publishing

title: Flight of Fancy

medium: Oil on board

size: 18"x26½"

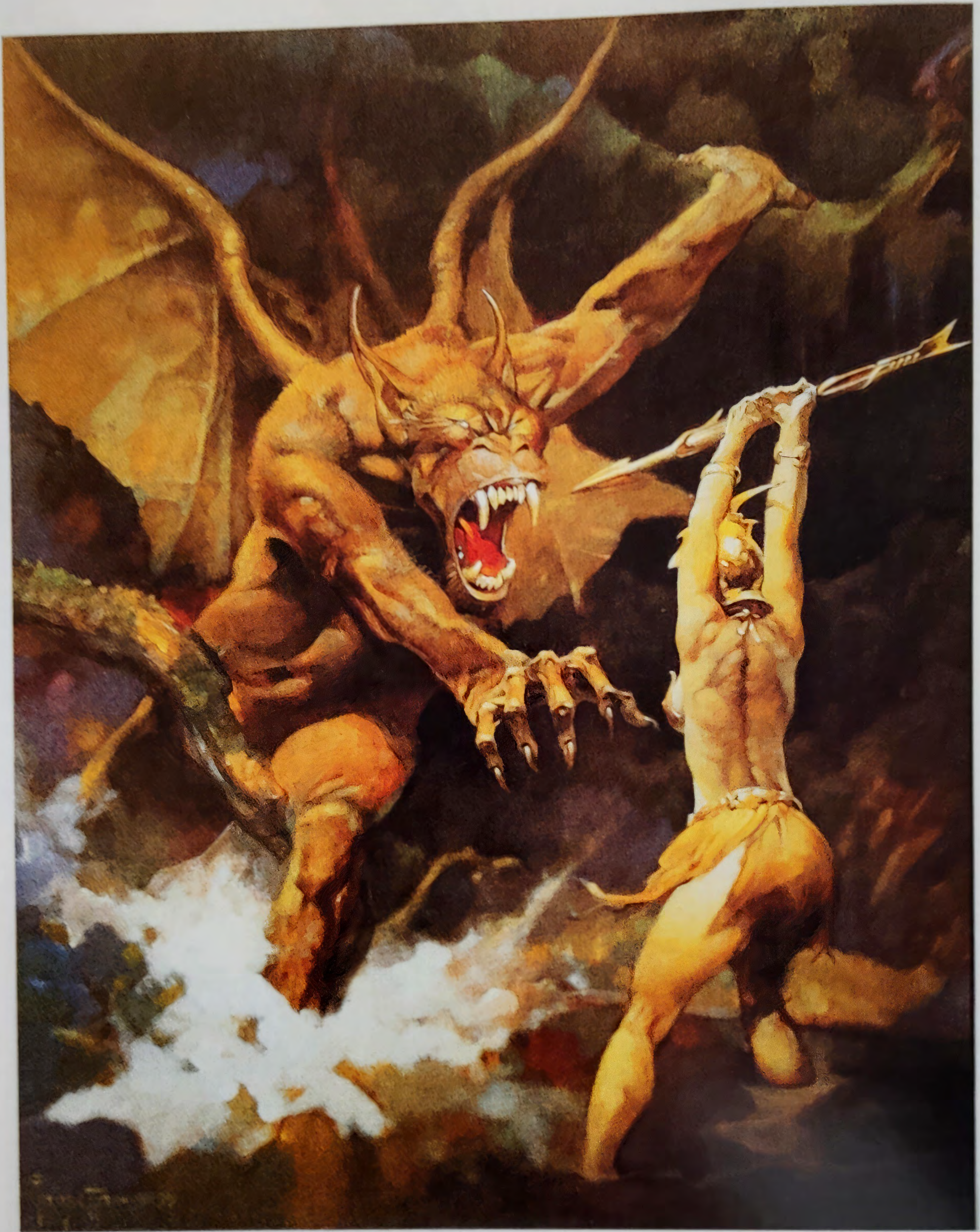


SILVER AWARD  
INSTITUTIONAL



artist: SCOTT GUSTAFSON  
art director: David Usher & Jennifer Oakes  
designer: Scott Gustafson  
client: The Greenwich Workshop  
title: Rumplestiltskin  
medium: Oil  
size: 26" x 32"





artist: **FRANK FRAZETTA**  
art director: Maria Cabardo  
designer: Maria Cabardo  
client: Everway: Wizards of the Coast  
title: The Spring Born  
medium: Oil



C E R T I F I C A T E  
I N S T I T U T I O N A L



artists: JAY HONG  
designer: Jay Hong  
client: Self Promotion  
title: Trick or Treat  
medium: Acrylic  
size: 10"x14"





1  
 artist: **DiTERLIZZI**  
 art director: Angela DeFrancis  
 designer: DiTerlizzi  
 client: DiTerlizzi Illustration  
 title: Endless Journey  
 medium: Ink & watercolor  
 size: 20"x30"

2  
 artist: **JOHN BOLTON**  
 art director: Kim Francisco  
 designer: Kim Francisco  
 client: Wizards of the Coast  
 title: Vampire: The Eternal Struggle  
 medium: Mixed

3  
 artist: **WES BENSCOTER**  
 art director: Wes Bencoter  
 designer: Wes Bencoter  
 title: Lowlife  
 medium: Acrylic  
 size: 18"x24"







Copyright 1996 by James Gurney. Courtesy of the Greenwich Workshop.

1

artist: **JAMES GURNEY**  
 art director: Scott Usher  
 client: The Greenwich Workshop  
 title: Twilight in Bonabba  
 medium: Oil on board  
 size: 11 $\frac{1}{2}$ "x18 $\frac{1}{4}$ "

2

artist: **TERESE NIELSEN**  
 art director: Ted Adams  
 designer: John Uhrich & Tobias Queck  
 client: Wildstorm Productions  
 title: Savant  
 medium: Acrylic & gouache  
 size: 6 $\frac{3}{4}$ "x11 $\frac{1}{4}$ "

3

artist: **BRIAN FROUD**  
 art director: Maria Cabardo  
 designer: Maria Cabardo  
 client: Everway/Wizards of the Coast  
 medium: Mixed

2







*Spectrum III*  
INSTITUTIONAL





1  
 artist: **JERRY LOFARO**  
 art director: Jerry Lofaro  
 designer: Jerry Lofaro  
 client: Self promotion/American Showcase  
 title: Nothing Will Distract Me  
 From My Next Assignment  
 medium: Acrylic  
 size: 16"x20"

2  
 artist: **JOE JUSKO**  
 art director: Brent Miller  
 client: FPG  
 title: John Carter of Mars  
 medium: Acrylic  
 size: 21"x23"

3  
 artist: **GARY RUDDELL**  
 art director: Jim Baen  
 designer: Gary Ruddell  
 client: Baen Publications  
 title: Dydeetown World  
 medium: Oil  
 size: 18"x24"











1  
 artist: **JOHN ZELEZNIK**  
 client: Zeleznik Illustration  
 title: Z1-AV79  
 medium: Acrylic  
 size: 15"x21"



2  
 artist: **GEOF DARROW**  
 art director: Maria Cabardo  
 designer: Maria Cabardo  
 client: Everway/Wizards of the Coast  
 title: Magic Hunger  
 medium: Ink & gouache



3  
 artist: **DAVID DeVRIES**  
 art director: Ben Plavin  
 client: Fleer Corporation  
 title: Red Skull  
 medium: Acrylic  
 size: 7 1/2"x9 1/4"

4  
 artist: **DAVID DeVRIES**  
 art director: Ben Plavin  
 client: Fleer Corporation  
 title: Namor  
 medium: Acrylic  
 size: 8"x11"

Red Skull copyright © & TM 1996 by Marvel Entertainment Group





Names copyright © 1996 by Mortal Kombat, Inc.

*Specter III*  
**INSTITUTIONAL**





1

artist: **MARK COVELL**  
 art director: Mark Covell  
 medium: Oil  
 size: 25"x19"

2

artist: **JOHN MATSON**  
 art director: Chris McDonough  
 designer: John Matson  
 client: White Wolf, Inc.  
 title: Fetal Position  
 medium: Mixed  
 size: 5 1/4"x6 1/4"

3

artist: **MARC GABBANA**  
 designer: Marc Gabbana  
 client: Self promotion  
 title: It's Alive  
 medium: Gouache  
 size: 14"x18"







*Spectrum III*  
INSTITUTIONAL





1  
 artist: **PATRICK WHELAN**  
 art director: Patrick Whelan  
 designer: Richard Burmood  
 client: Mastergraphics  
 title: Holiday  
 medium: Oil & acrylic  
 size: 37"x15"

2  
 artist: **STEVEN ASSAEL**  
 art director: Steven Assael  
 designer: Steven Assael  
 client: Steven Assael  
 title: Claire  
 medium: Oil on board  
 size: 16"x12"

3  
 artist: **RICK BERRY**  
 designer: Rick Berry  
 client: Last Unicorn Games  
 title: Virtual Orpheus  
 medium: Oil/digital



2





*Spectrum III*  
INSTITUTIONAL



1



2



1

artist: **WES BENSCOTER**  
 art director: Wes Bencoter  
 designer: Wes Bencoter  
 client: Wes Bencoter  
 title: Standpoint  
 medium: Acrylic  
 size: 18"x24"

2

artist: **RICK BERRY**  
 designer: Rick Berry  
 title: Chainknit  
 medium: Oil/digital

3

artist: **K.D. MATHESON**  
 art director: Rochelle Phister  
 client: Dark's Art Parlour  
 title: Mona Verde  
 medium: Acrylic on paper  
 size: 36"x48"

4

artist: **JOE JUSKO**  
 client: Harris Comics  
 title: Vampirella  
 medium: Acrylic  
 size: 16"x26"

3







Vampirella copyright © TM 1996 by Harris Comics.

*Spectrum III*  
**INSTITUTIONAL**





1  
 artist: **MARC GABBANA**  
 designer: Rochelle Phister  
 client: Self promotion  
 title: Going Places!  
 medium: Gouache  
 size: 14"x24"

3  
 artist: **SEAN COONS**  
 art director: David Mocarski  
 title: Super Patriot  
 medium: Acrylic & bronze leaf  
 size: 12"x16"



Sabretooth copyright © TM 1996 by Marvel Entertainment Group



2  
 artist: **DAVID DeVRIES**  
 art director: Ben Plavin  
 client: Fleer Corporation  
 title: Sabretooth  
 medium: Acrylic  
 size: 8"x11"

4  
 artist: **DOUG CHIANG**  
 art director: Doug Chiang  
 title: Robot Wars  
 medium: Acrylic  
 size: 9"x11"





D. CHIANG '94

*Spectrum III*  
INSTITUTIONAL



1

artist: **JAEI**  
 designer: Claudia Goodridge  
 client: MBI (Danbury Mint)  
 title: Dream Fantasy  
 medium: Oil & acrylic  
 size: 30"x26"

2

artist: **WILLIAM STOUT**  
 client: Terra Nova Press  
 title: White Bear King Valemon  
 (after T. Kittelsen)  
 medium: Ink & watercolor on board  
 size: 6 1/2"x9 1/4"

3

artist: **SCOTT GUSTAFSON**  
 art director: David Usher  
 client: The Greenwich Workshop  
 title: Advice From a Caterpillar

4

artist: **CHUCK GILLIES**  
 art director: Josh Hanft  
 client: Elizabeth Stone Gallery  
 title: Little Red Riding Hood  
 medium: Acrylic  
 size: 10"x16"



2



3









1

artist: **DOUG CHIANG**  
 art director: Doug Chiang  
 title: Robot Wars  
 medium: Acrylic  
 size: 7"x11"

2

artist: **JAY HONG**  
 client: Self promotion  
 title: Breaking Through  
 medium: Acrylic  
 size: 10"x15"

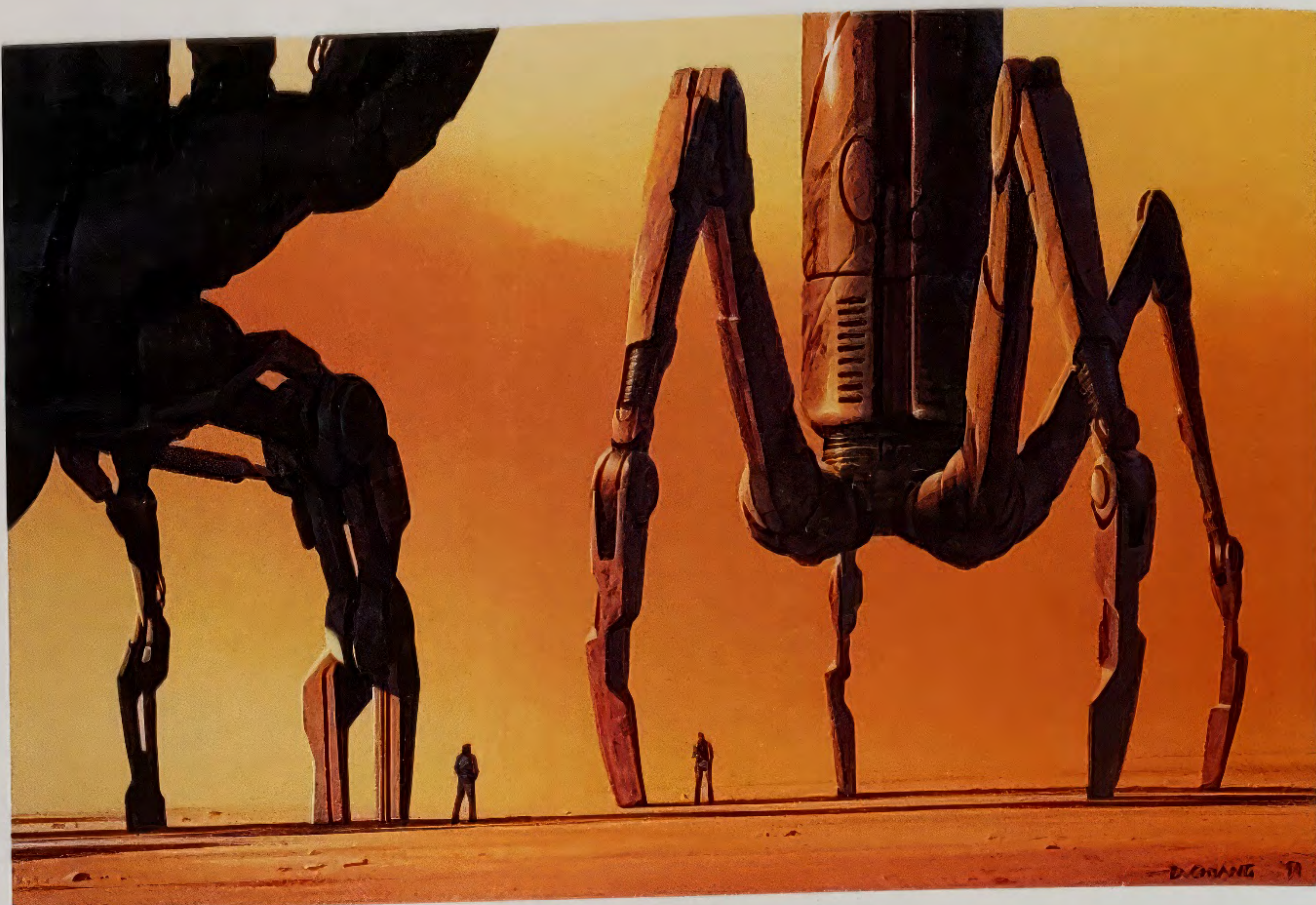
3

artist: **RICK BERRY**  
 client: Self promotion  
 title: Oracle  
 medium: Digital

4

artist: **MORGAN WEISTLING**  
 art director: Morgan Weistling  
 client: The Hamilton Collection  
 title: Star Wars  
 medium: Oil  
 size: 15"x15"

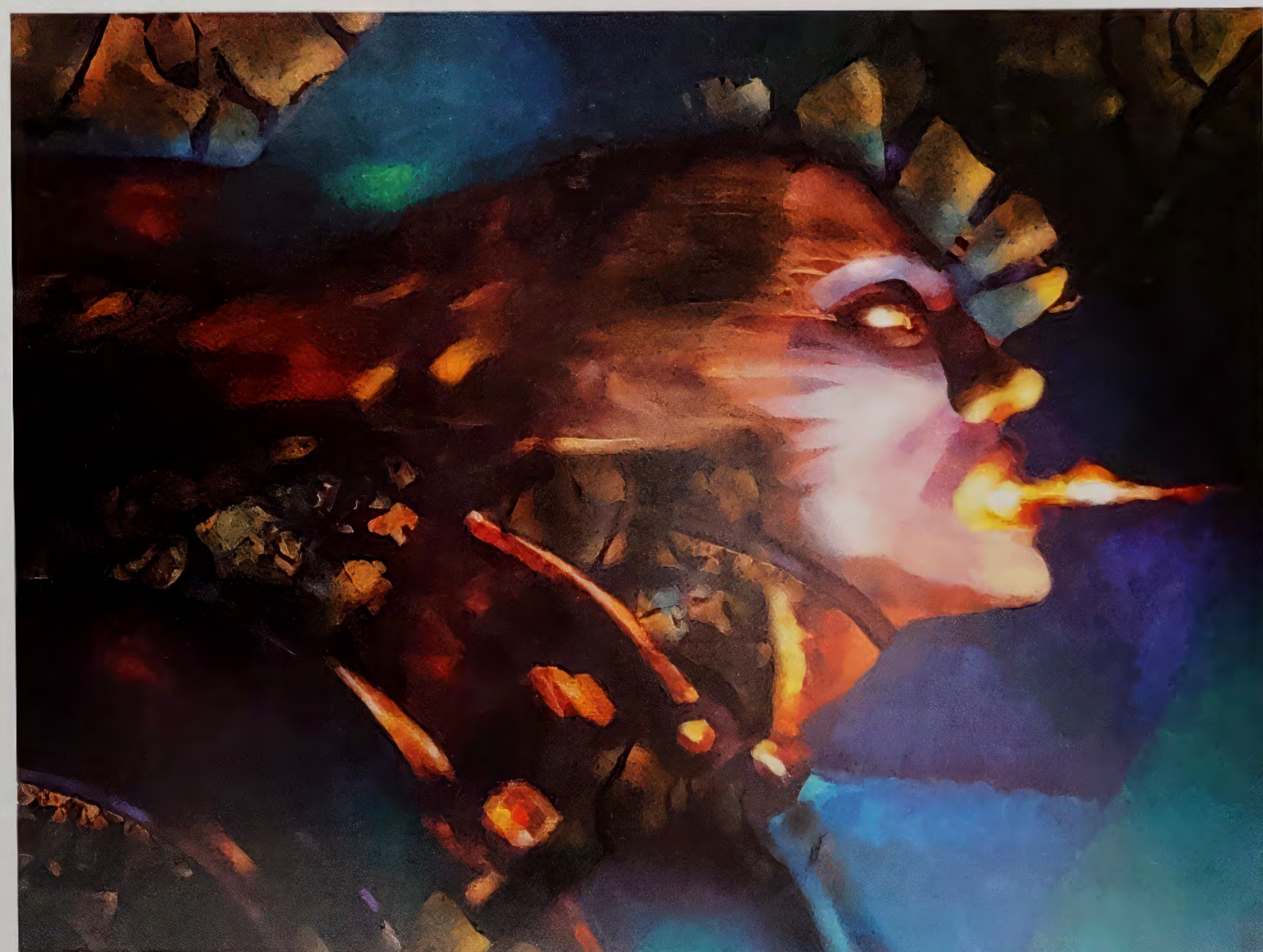
1



2



3







Star Wars copyright © and TM 1996 by Lucas Films Ltd.

*Spectrum III*  
**INSTITUTIONAL**



1

artist: **DON MAITZ**  
 art director: Keith Parkinson  
 designer: Mike Ploog  
 client: FPG  
 title: Cleric  
 medium: Oil on masonite  
 size: 11"x14"

2

artist: **JEFF PITTARELLI**  
 client: Self promotion  
 title: Julie's Nightmare  
 medium: Acrylic on canvas  
 size: 60"x48"

3

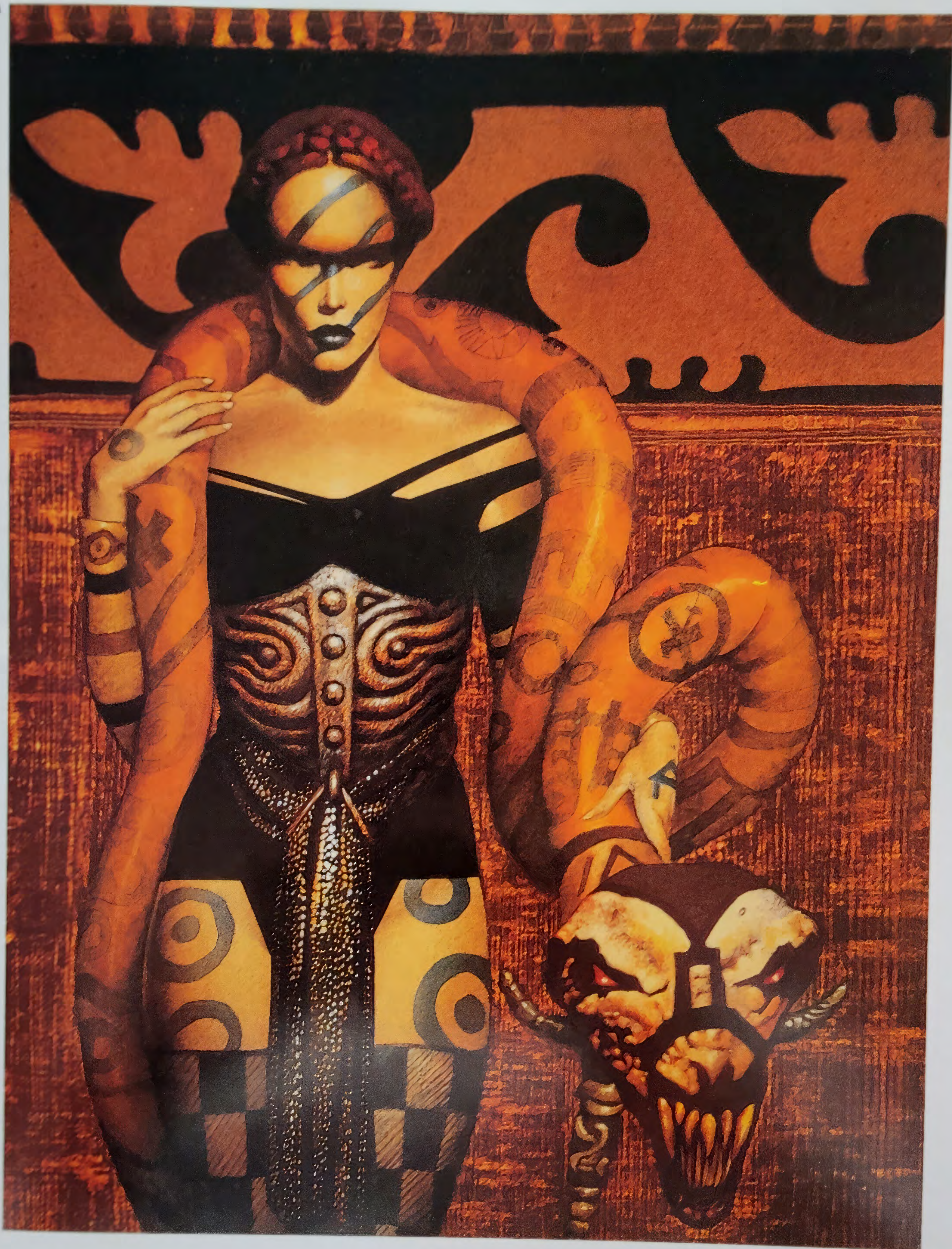
artist: **JOHN BOLTON**  
 art director: Maria Cabardo  
 designer: Maria Cabardo  
 client: Everway/Wizards of the Coast  
 medium: Mixed



2







*Spectrum III*  
INSTITUTIONAL



1  
 artist: **TIM O'BRIEN**  
 designer: Tim O'Brien  
 client: Self promotion  
 medium: Oil  
 size: 22"x14"

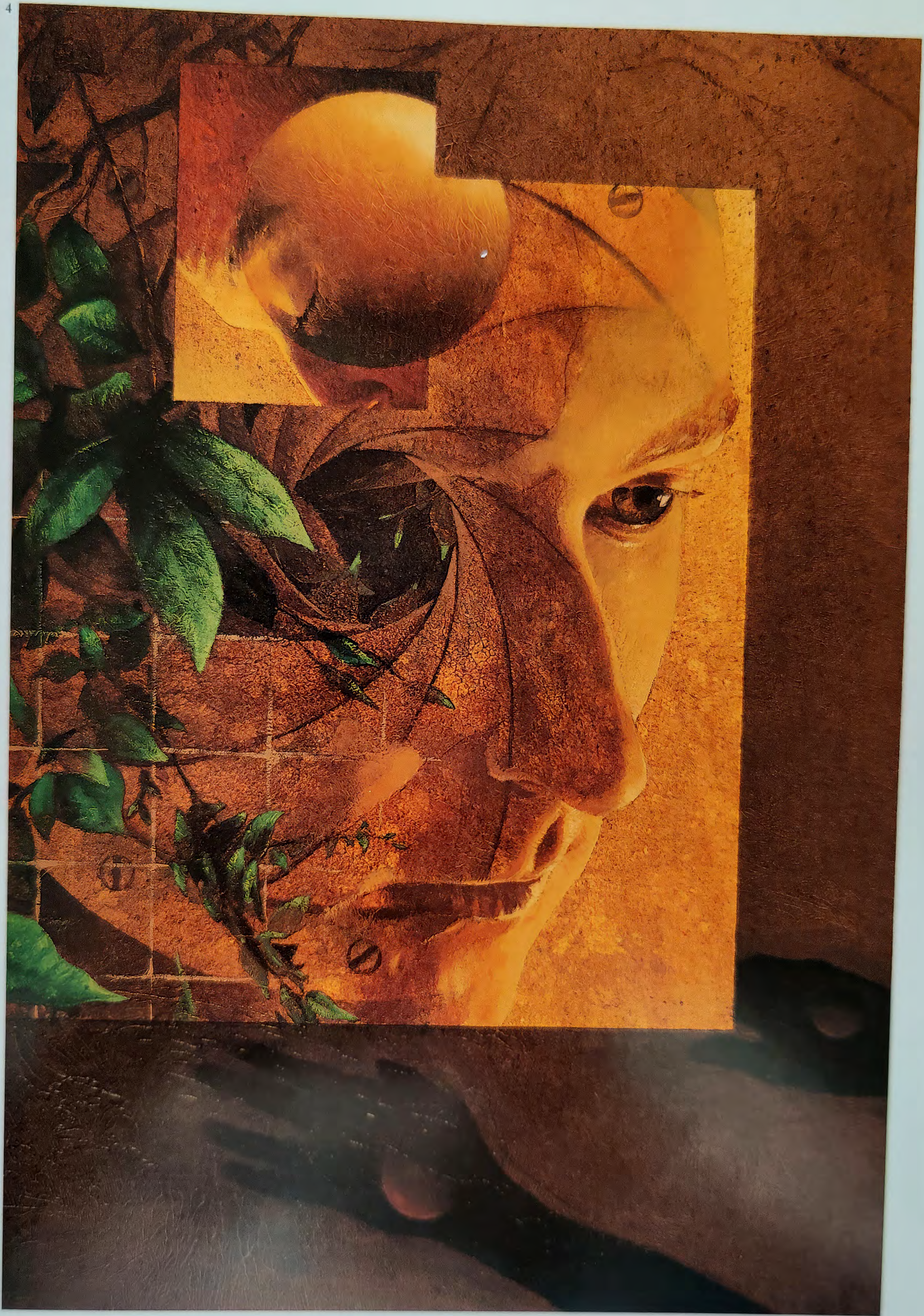
2  
 artist: **PATRICK ARRASMITH**  
 art director: Adina Sales  
 title: Self Portrait  
 medium: Acrylic & scratchboard  
 size: 11"x17"

3  
 artist: **ROBH RUPPEL**  
 client: FPG  
 title: October 1  
 medium: Oil  
 size: 8"x10"

4  
 artist: **MATT MANLEY**  
 art director: Richard Lebeson  
 designer: Matt Manley  
 client: RSVP 21  
 title: Wandering Between Two Worlds...  
 medium: Oil  
 size: 12"x17"







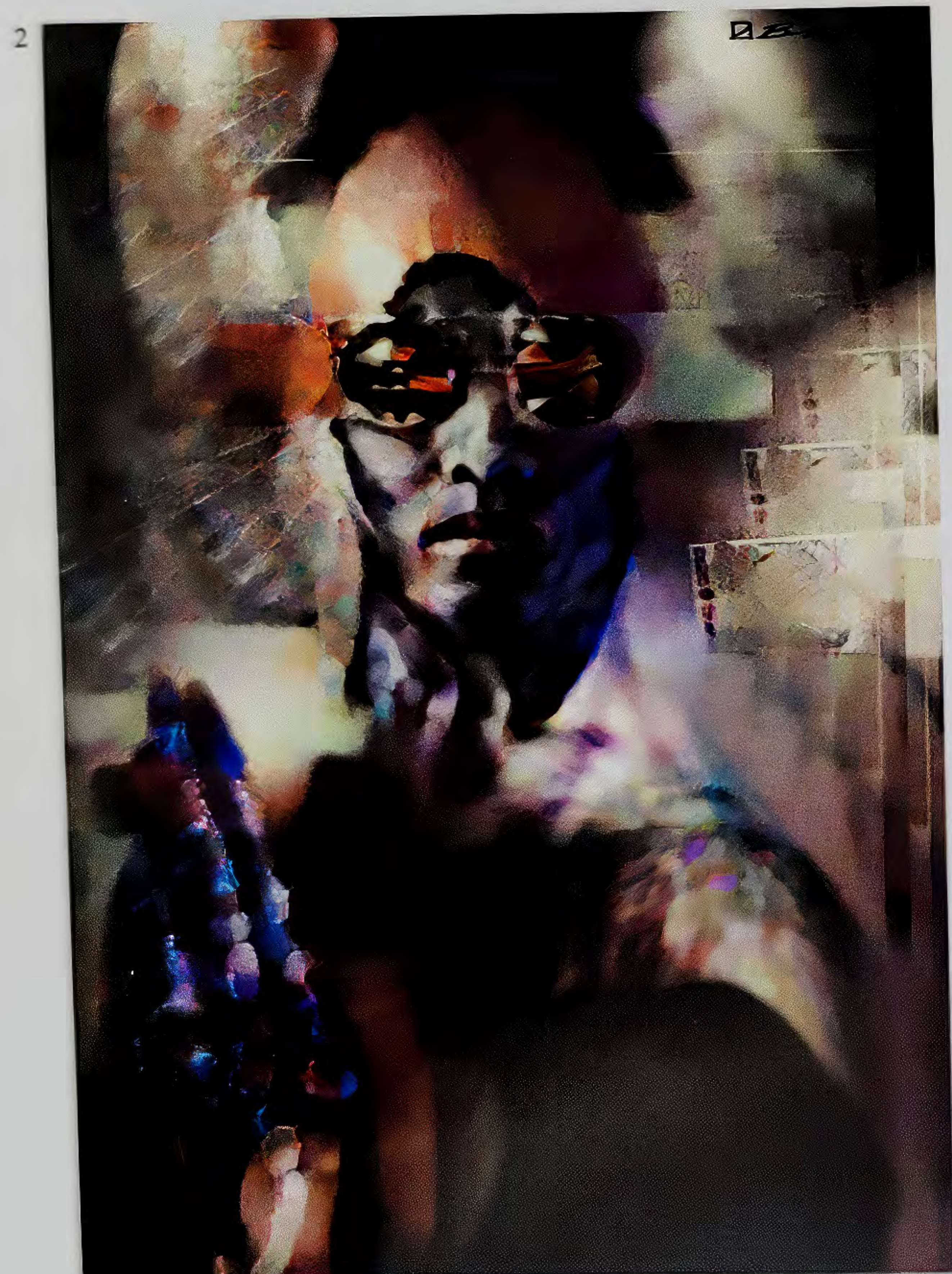


1  
 artist: **ERIC BOWMAN**  
 art director: Eric Bowman  
 designer: Eric Bowman  
 title: Big Top  
 medium: Acrylic  
 size: 9"x16"

2  
 artist: **RICK BERRY**  
 with Darrel Anderson  
 client: Last Unicorn Games  
 title: Zophiel  
 medium: Digital

3  
 artist: **RICK BERRY**  
 art director: Maria Cabardo  
 designer: Maria Cabardo  
 client: Everway/Wizards of the Coast  
 title: The Witch  
 medium: Oil

4  
 artist: **ROB BLISS**  
 art director: Maria Cabardo  
 designer: Maria Cabardo  
 client: Ars Magica/Wizards of the Coast  
 medium: Mixed







*Spectrum III*  
INSTITUTIONAL



1

artist: **DAVID DeVRIES**  
 art director: Tom Brevoort  
 client: Marvel Entertainment  
 title: Wolverine vs Sauron  
 medium: Acrylic  
 size: 20"x15"

2

artist: **WILLIAM STOUT**  
 client: Terra Nova Press  
 title: All Hallow's Eve  
 medium: Ink & watercolor  
 size: 6 7/8"x9"

3

artist: **SIMON BISLEY**  
 art director: Maria Cabardo  
 designer: Maria Cabardo  
 client: Wizards of the Coast  
 medium: Oil

4

artist: **DAVID DeVRIES**  
 art director: Ben Plavin  
 client: Fleer Corporation  
 title: Rogue  
 medium: Acrylic  
 size: 8"x11"

1

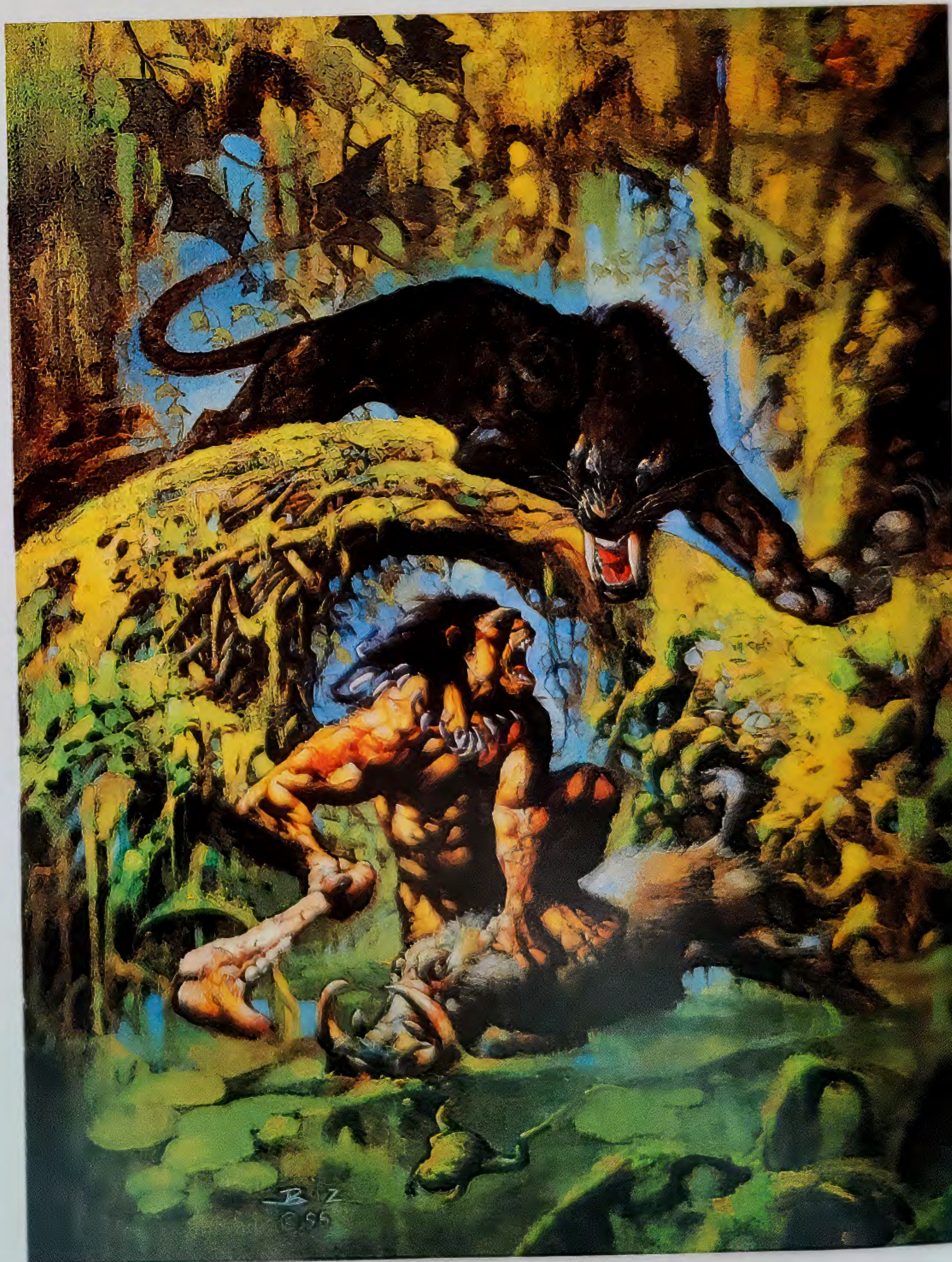


Wolverine & Sauron copyright © & TM 1996 by Marvel Entertainment Group

2



3







Revue copyright © & TM 1996 by Marvel Entertainment Group.

*Spectrum III*  
**INSTITUTIONAL**



1

artist: **TODD LOCKWOOD**  
 art director: Todd Lockwood  
 client: Self promotion  
 title: Hell Friezes 1: Cerberus  
 medium: Pencil  
 size: 10½"x14"

2

artist: **LAUREL BLECHMAN**  
 client: Marvel Entertainment  
 title: Ghost Rider  
 medium: Acrylic

3

artist: **JAY HONG**  
 designer: Jay Hong  
 client: Self promotion  
 title: Alien Warrior  
 medium: Acrylic  
 size: 14"x20"

4

artist: **K.D. MATHESON**  
 art director: Rachelle Phister  
 client: Dark's Art Parlour  
 title: The Lord of the Flies  
 medium: Acrylic on paper  
 size: 50"x69"



2



3



Ghost Rider copyright © & TM 1996 by Marvel Entertainment Group.







1

artist: **JOSEPH VARGO**  
 art director: Joseph Vargo  
 client: Monolith Graphics  
 title: Gargoyles  
 medium: Acrylic  
 size: 18"x24"

2

artist: **DAVID A. CHERRY**  
 art director: Felicia Brown  
 client: The Hamilton Collection  
 title: The Lovers  
 medium: Acrylic  
 size: 30"x40"

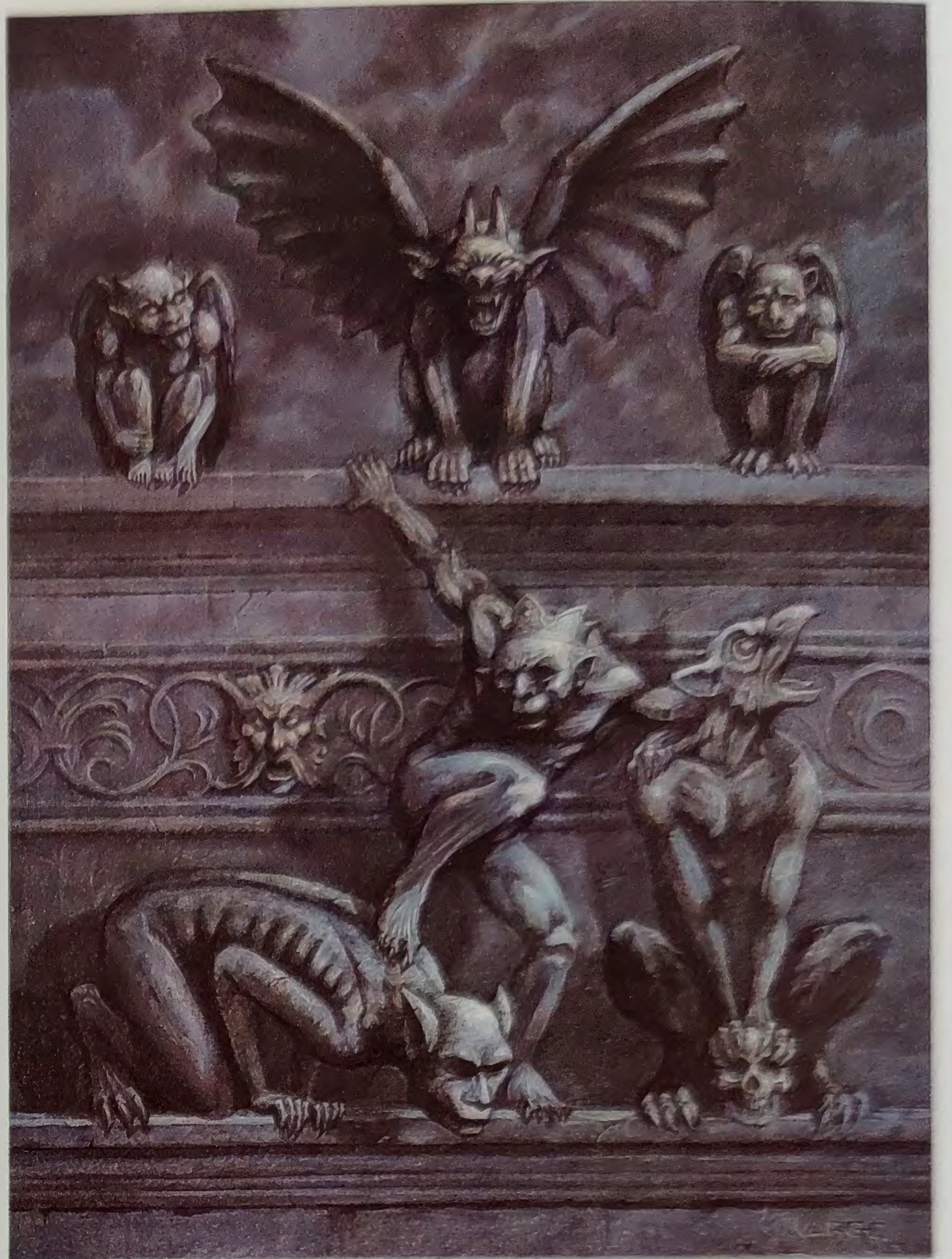
3

artist: **RICK BERRY**  
 with Michael Wm. Kaluta  
 client: Last Unicorn Games  
 title: Heresy  
 medium: Oil & digital

4

artist: **WILLIAM STOUT**  
 client: Terra Nova Press  
 title: Sea Fantasy  
 medium: Ink & watercolor on board

1



2



3









1

artist: **DARREL ANDERSON**  
 client: Braid Media Arts  
 title: Clockwork Ballet  
 medium: Digital

2

artist: **MARK COVELL**  
 art director: Mark Covell  
 medium: Oil  
 size: 18"x13"

3

artist: **IAN MILLER**  
 art director: Maria Cabardo  
 client: Wizards of the Coast  
 medium: Mixed

4

artist: **RICK BERRY**  
 art director: Maria Cabardo  
 client: Wizards of the Coast  
 medium: Oil

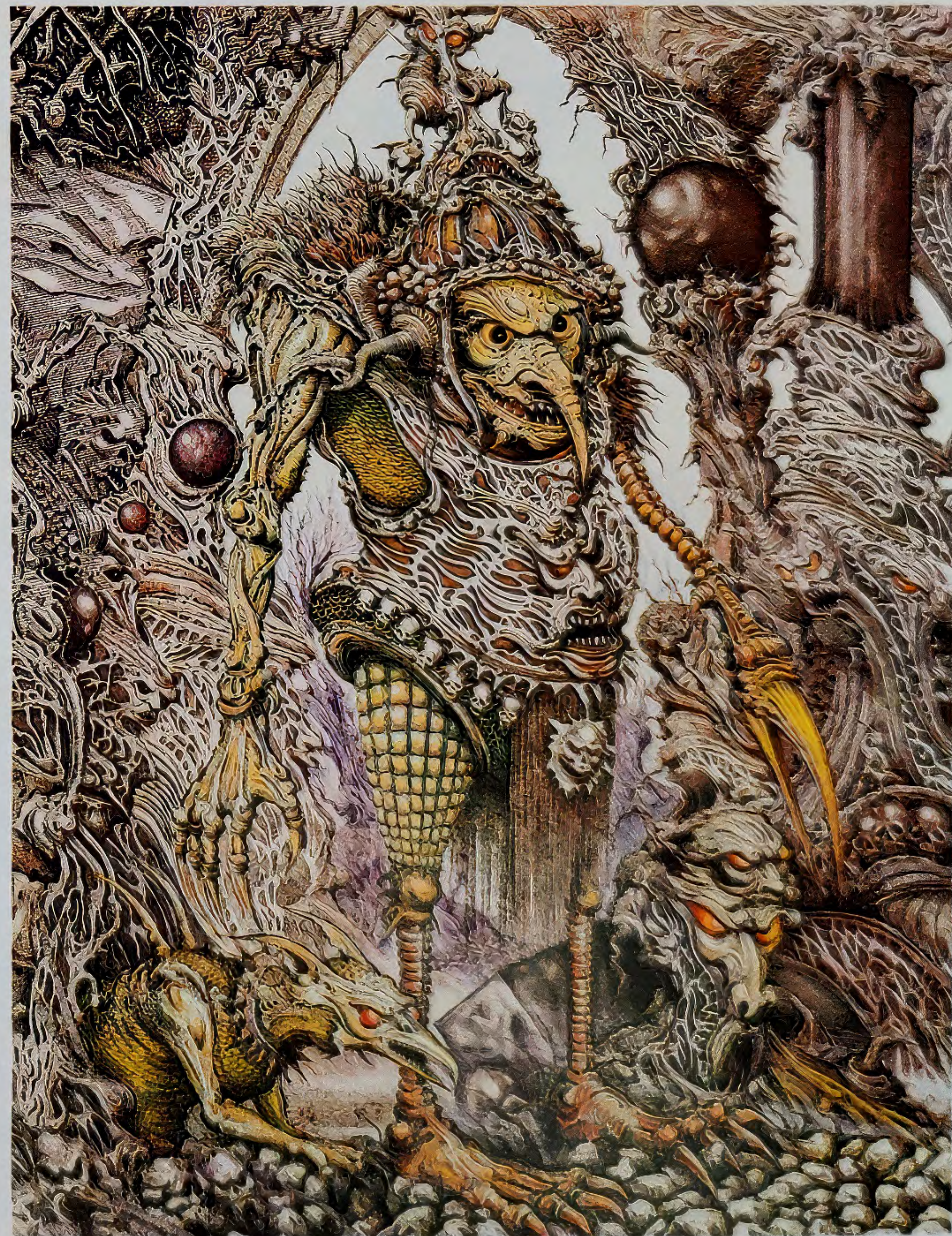
1



2



3







*Spectrum III*  
INSTITUTIONAL





1  
 artist: **ROB BLISS**  
 art director: Maria Cabardo  
 designer: Maria Cabardo  
 client: Wizards of the Coast  
 title: Untitled  
 medium: Mixed

2  
 artist: **WILLIAM STOUT**  
 client: Terra Nova Press  
 title: Dragon's Slumber  
 medium: Ink & watercolor  
 on board  
 size: 6½"x9½"

3  
 artist: **JOHN POUND**  
 designer: John Pound  
 title: The Temptation  
 of St. Mickey  
 medium: Acrylic  
 size: 24"x30"

4  
 artist: **ROB BLISS**  
 art director: Maria Cabardo  
 designer: Maria Cabardo  
 client: Wizards of the Coast  
 medium: Mixed











artist: **STEVEN ASSAEL**

art director: Steven Assael

designer: Steven Assael

client: Steven Assael

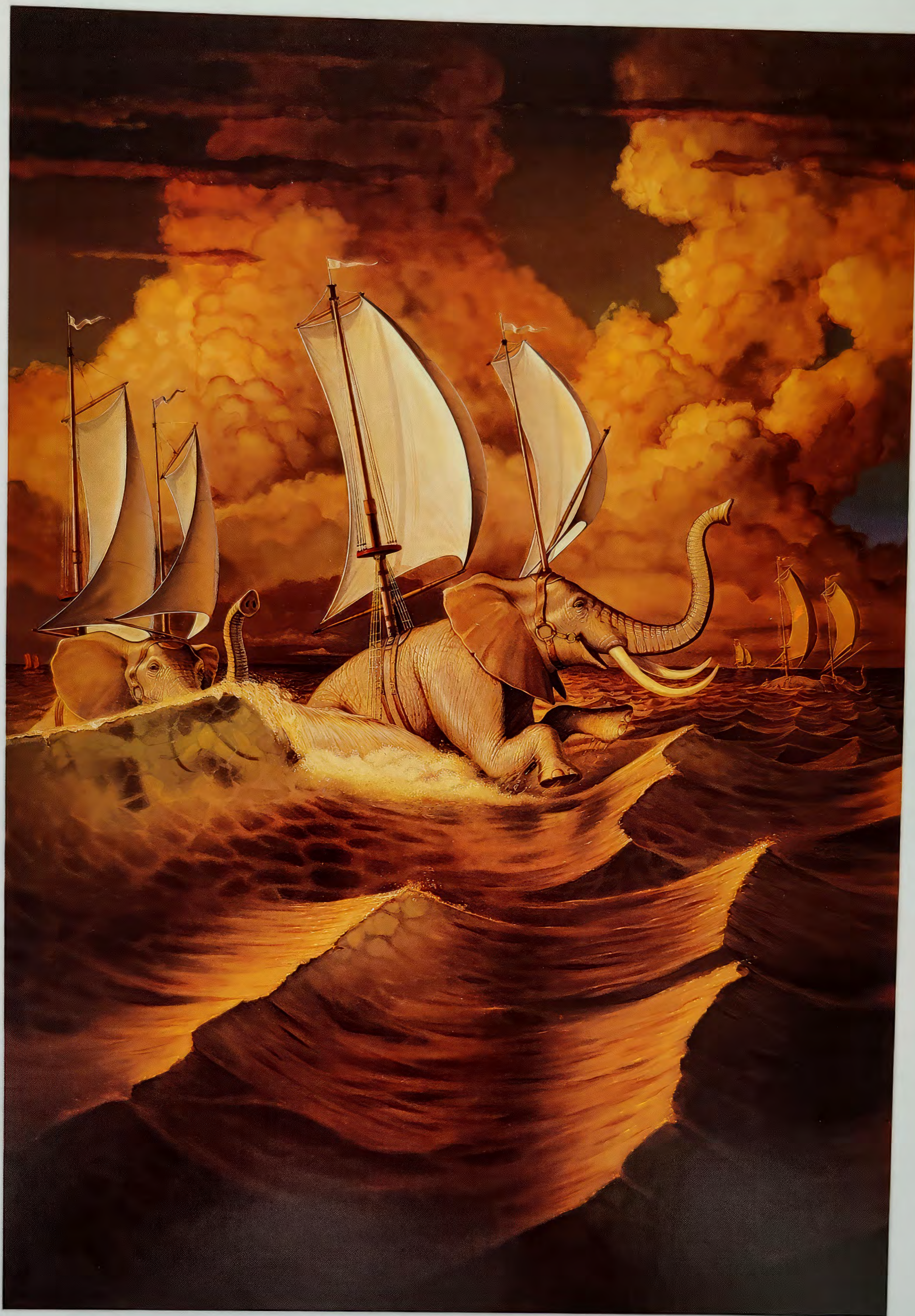
title: Twister

medium: Oil on board

size: 40"x60"



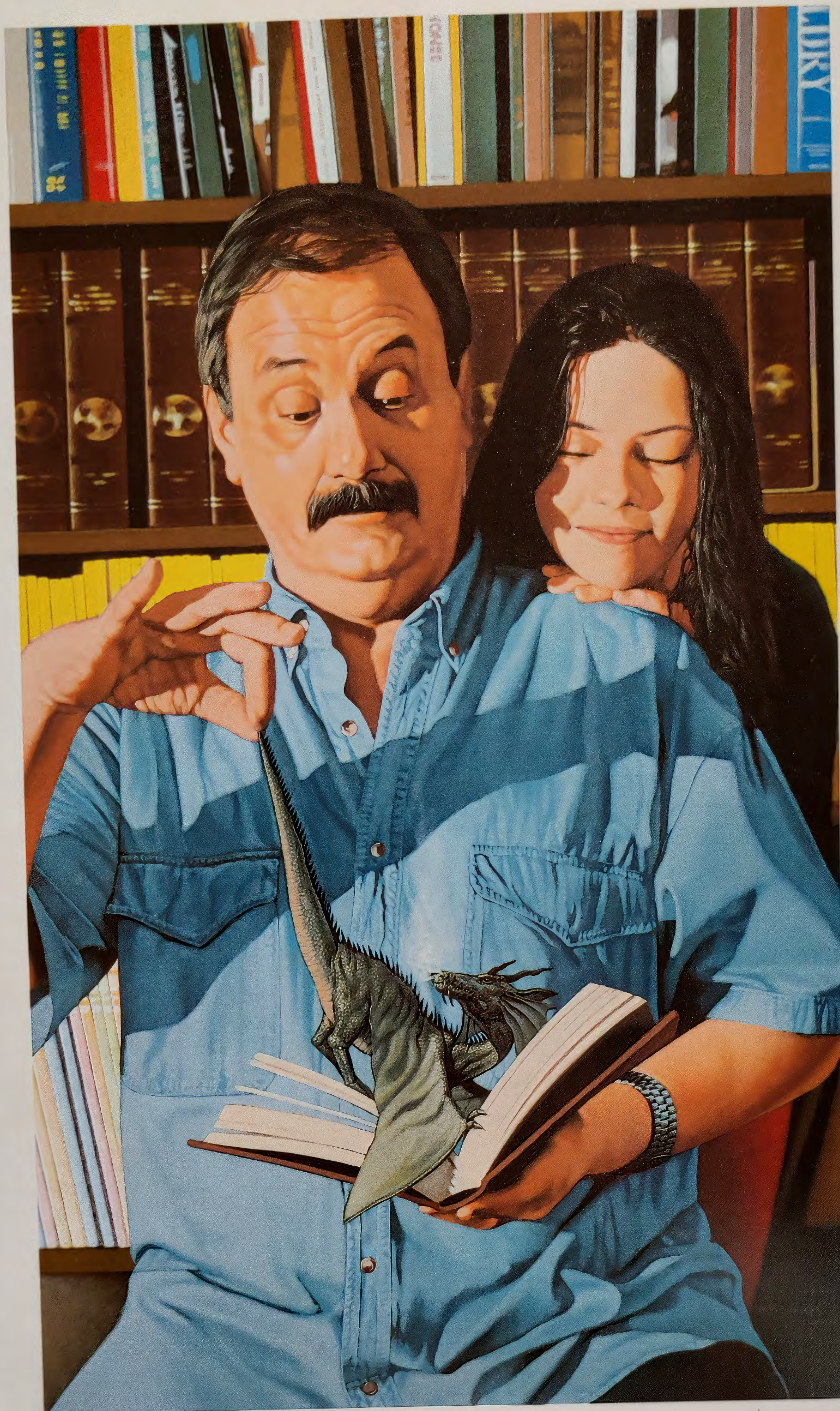
S I L V E R   A W A R D  
U N P U B L I S H E D



artist: TIM O'BRIEN  
designer: Tim O'Brien  
medium: Oil  
size: 16"x26"



C E R T I F I C A T E  
U N P U B L I S H E D



artist: **WALTER VELEZ**  
art director: Walter Velez  
designer: Walter Velez  
title: Dragontails  
medium: Acrylic  
size: 18"x30"



C E R T I F I C A T E  
U N P U B L I S H E D



artist: JON FOSTER  
designer: Jon Foster  
title: Alignment  
medium: Mixed  
size: 10"x14"





1  
 artist: **CARL LUNDGREN**  
 art director: Michele Lundgren  
 title: No Blood...So Far  
 medium: Oil on board  
 size: 60"x34"

2  
 artist: **MICHAEL WHELAN**  
 title: Crux Humanus  
 medium: Digital  
 size: 5"x5"

3  
 artist: **JOHN RUSH**  
 client: Eleanor Ettinger Gallery  
 title: Study of a Winged Figure  
 medium: Oil on canvas  
 size: 16"x24"







*Spectrum III*  
UNPUBLISHED



1

artist: **STEVE FERRIS**  
 title: Queen of the Nile  
 medium: Oil  
 size: 30"x30"

2

artist: **RICHARD HESCOX**  
 art director: Richard Hescoc  
 designer: Richard Hescoc  
 title: The Dreaming Sea  
 medium: Oil  
 size: 27"x23"

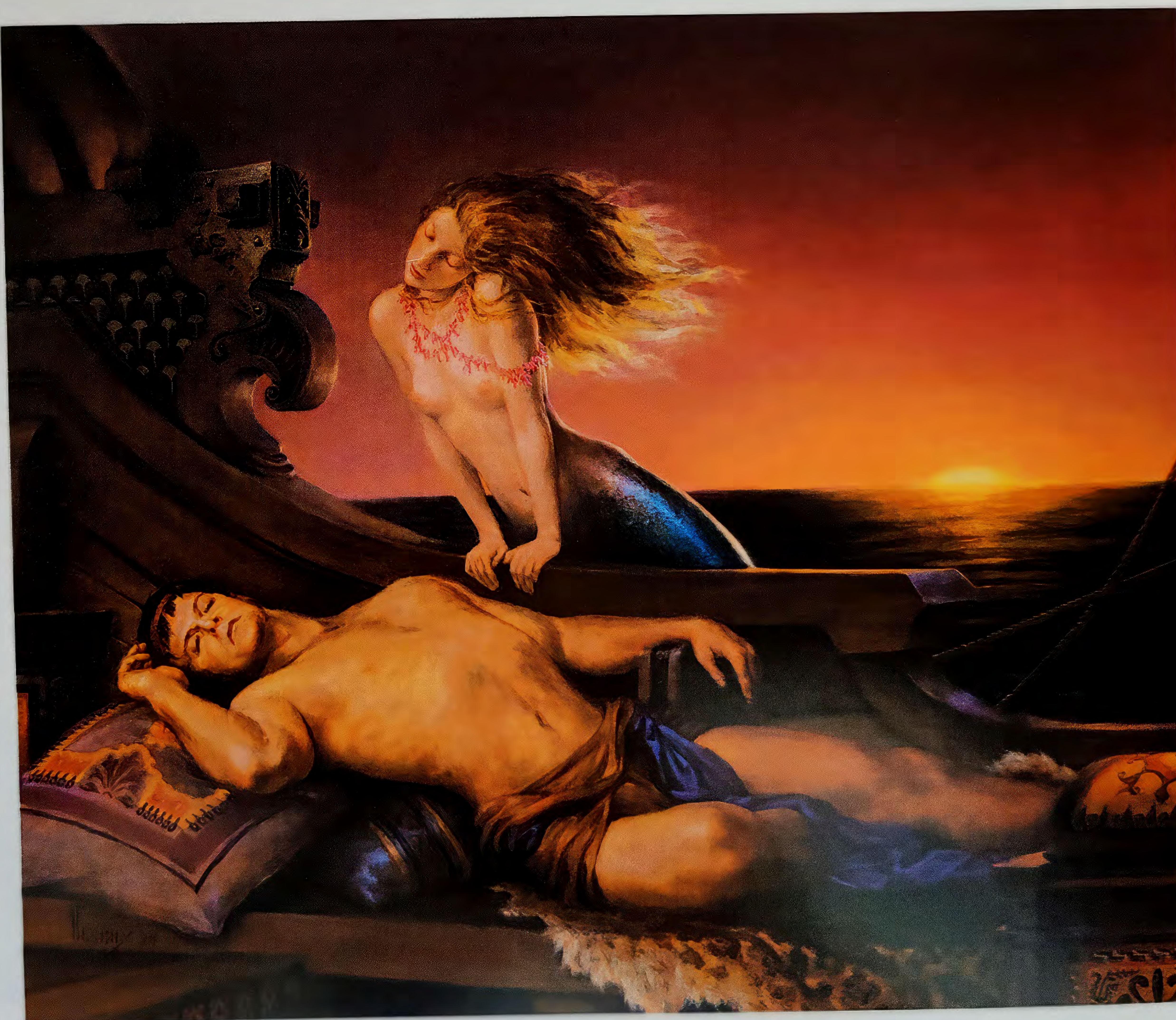
3

artist: **BARCLAY SHAW**  
 client: Barclay Shaw  
 title: Vespéral Clouds  
 medium: Oil  
 size: 32"x48"

1



2







*Spectrum III*  
UNPUBLISHED



1



2



1

artist: **HEIDI TAILLEFER**  
 title: Harbinger's Tail  
 medium: Acrylic  
 size: 30"x40"

2

artist: **RAY-MEL CORNELIUS**  
 client: Dallas Society of Illustrators  
 title: Widow Maker  
 medium: Acrylic  
 size: 11"x12"

3

artist: **JAY JOHNSON**  
 client: Jay Johnson Illustration  
 title: The Hit  
 medium: Digital  
 size: 9"x10"

4

artist: **BILL NELSON**  
 art director: Bill Nelson  
 designer: Bill Nelson  
 client: The Creative Company  
 title: Sprouter  
 medium: Mixed  
 size: 7"x11"

3









1



1

artist: **DAVID MARTIN**  
 title: Heart of Thunder  
 medium: Oil  
 size: 60"x36"

2

artist: **BILL NELSON**  
 art director: Bill Nelson  
 designer: Bill Nelson  
 client: The Creative Company  
 title: Stumpy  
 medium: Mixed  
 size: 7"x11"

3

artist: **EZRA TUCKER**  
 client: Ezra Tucker  
 title: American Storm  
 medium: Oil  
 size: 34"x24"

4

artist: **EZRA TUCKER**  
 client: Ezra Tucker  
 title: Midday Monarch  
 medium: Oil  
 size: 28"x18"

2





3



4



*Spectrum III*  
UNPUBLISHED



1

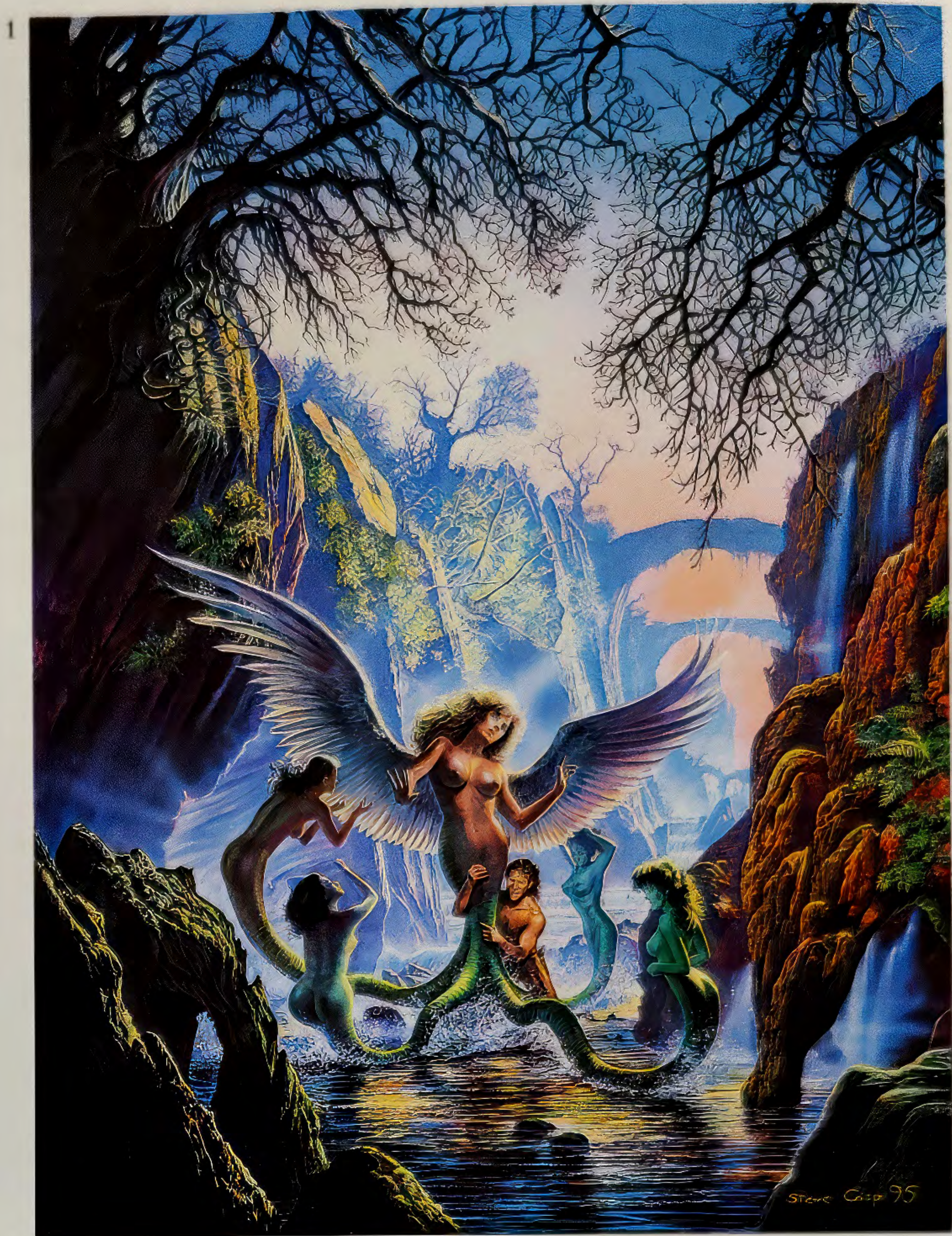
artist: **STEVE CRISP**  
 title: Ogen's Quest  
 medium: Gouache & acrylic  
 size: 18"x24"

2

artist: **JON FOSTER**  
 art director: Jon Foster  
 title: Ghost Dance  
 medium: Oil  
 size: 40"x26"

3

artist: **MIKE MIGNOLA**  
 art director: Scott Dunbier  
 designer: Mike Mignola  
 client: Wildstorm Productions  
 title: Hellboy  
 medium: Ink & watercolor  
 size: 16"x22"



2







*Spectrum III*  
UNPUBLISHED





1  
artist: **CARLOS BUTTS**  
title: Abrasion/Cavity

2  
artist: **WILL WILSON**  
client: The John Pence Gallery  
title: Pulling Strings  
medium: Oil  
size: 16"x20"

3  
artist: **FRED FIELDS**  
art director: Fred Fields  
designer: Fred Fields  
client: Self promotion  
title: Sweet Necktar  
medium: Oil  
size: 11"x13½"

4  
artist: **ARMAND BALTAZAR**  
art director: Jeff Fey  
title: Fairy Tales Taught Us  
About a World That Might Be  
medium: Oil  
size: 17"x22"







*Spectrum III*  
UNPUBLISHED





1  
artist: DAVE TERRILL  
art director: Dave Terrill  
title: Mantis  
medium: Mixed  
size: 11"x14"



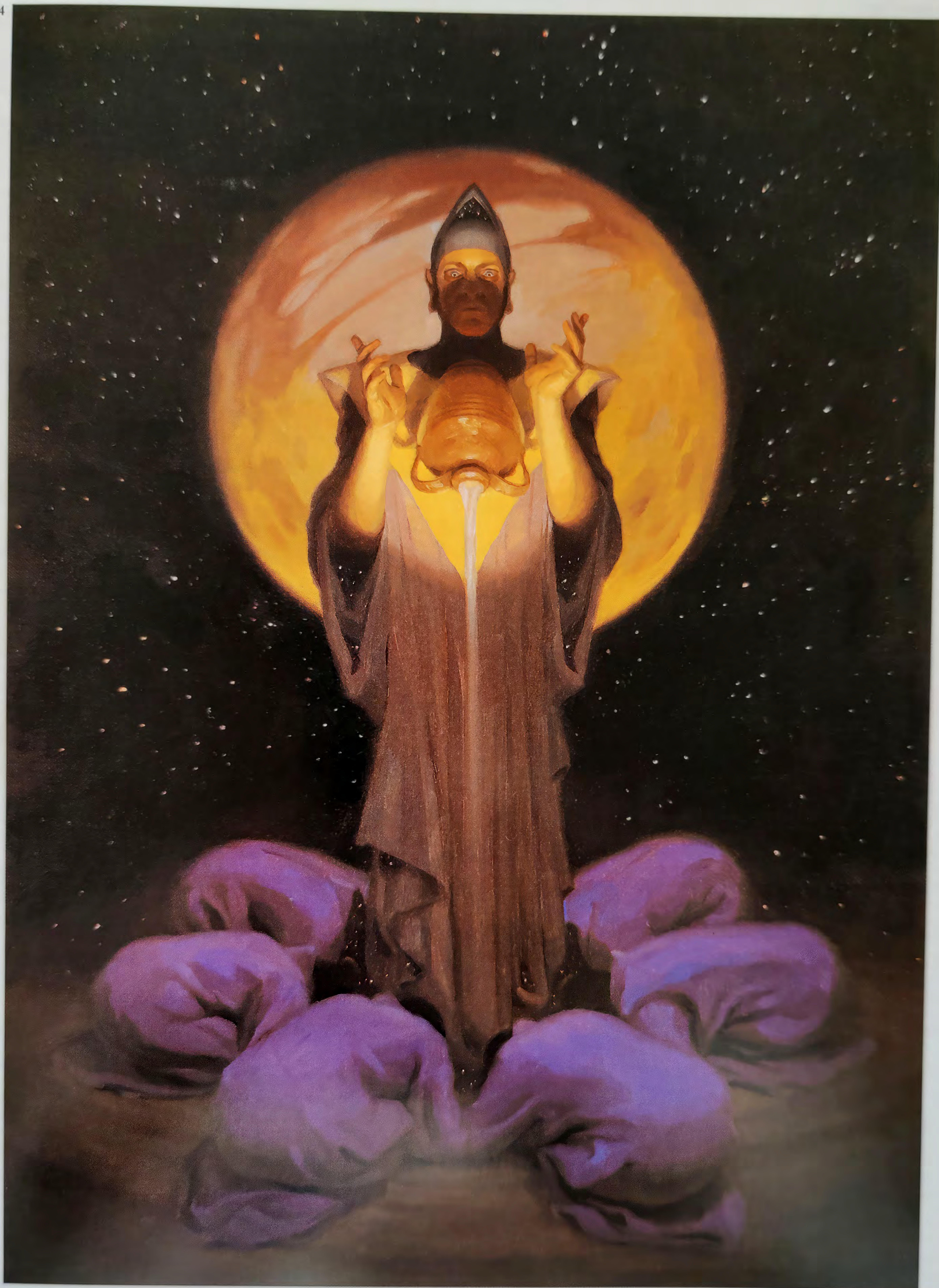
2  
artist: LARS GRANT-WEST  
art director: Lars Grant-West  
title: An Unusual Friendship  
medium: Oil on canvas  
size: 22"x32"



3  
artist: SEAN COONS  
title: Tic Toc  
medium: Acrylic  
size: 8"x11"

4  
artist: MICHAEL ASTRACHAN  
medium: Oil  
size: 16"x22"





*Spectrum III*  
UNPUBLISHED



# *Spectrum III*

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This book was set in the Adobe version of the Bembo family of type.  
Believed to have been originally designed by Francesco Griffo of Bologna in the 15th century,  
the modern Bembo's lowercase is a painstakingly faithful version of Griffo's original alphabet  
while the capitals are a composite design in the spirit of his type.

*Spectrum 3* was designed on a Macintosh 7100Power PC and a Macintosh II CI.

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Production and editorial assistance by *Jim Loehr*.

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ARTISTS, ART DIRECTORS AND PUBLISHERS INTERESTED IN RECEIVING  
ENTRY INFORMATION FOR THE NEXT SPECTRUM COMPETITION

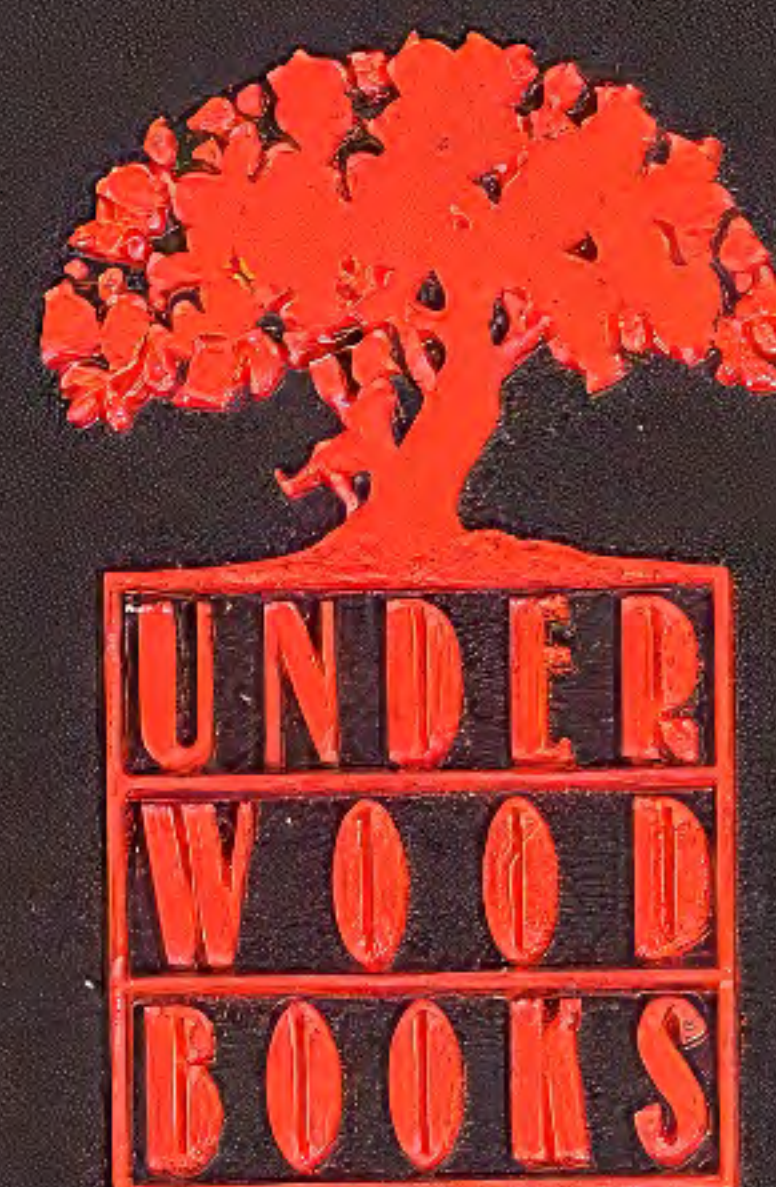
*should write to:*

**Spectrum Design**  
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## ABOUT THE EDITORS

A respected artist in his own right, **Arnie Fenner** is the recipient of 2 World Fantasy Awards as well as honors from The Society of Illustrators, *Communication Arts*, *Arts & Letters*, and numerous art directors clubs. He's a designer for Hallmark Cards and art director for Mark V. Ziesing Books. **Cathy Burnett** has been a noted graphic designer for over 20 years and, with Fenner, was honored with the Chesley and the Locus awards in 1995. She was the co-editor of *Age of Innocence* by Jeffrey Jones and *Something In My Eye* by Michael Whelan. Assistant editor **Jim Loehr** has a long history in advertising and book publishing, acting as editor of *San Diego Lightfoot Sue & Other Stories* by Tom Reamy and *Night of the Cooters* by Howard Waldrop. He was co-chairman of the 1976 World Science Fiction Convention.



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Every year artists around the globe create thousands of fantasy-themed works for book jackets and advertising, for comics and greeting cards, for posters and game manuals and magazines and collectible figures. *Spectrum 3* is a full-color selection of the best. Chosen by a blue-ribbon jury of artists and designers, *Spectrum* features over 200 paintings, drawings and sculptures by more than 100 of today's most gifted creators of fantastic art. Also included in this landmark collection are the Association of Science Fiction & Fantasy Artists' Chesley Award-winners, an insightful illustrated look back at the previous year's highlights, and *Spectrum's* recognition of influential illustrator *Don Ivan Punchatz* with the second Grand Master Award.

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